

Elementary English

A Magazine of the Language Arts

NOVEMBER, 1958

READING

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WRITING

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SPEAKING

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LISTENING

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SPELLING

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ENGLISH USAGE

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CHILDREN'S BOOKS

•

RADIO AND

TELEVISION

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AUDIO-VISUAL AIDS

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POETRY

•

CREATIVE

WRITING

BEATRIX POTTER

INTERCULTURAL RELATIONS

CHILDREN AND TV

VIOLENCE IN CHILDREN'S BOOKS



From *The Arabs*

by Harris B. Ellis

*Organ of the National Council
of Teachers of English*

Elementary ENGLISH

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VIKING JUNIOR BOOKS

FALL 1958

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By Way of Introduction . . .

The author of our leading article on Beatrix Potter is in a way as interesting as her subject. Mrs. DEKSNIS is a graduate of the University of Riga, and is currently employed as a cataloger in the Willimantic State Teachers College (Connecticut) Library. Professor HELEN SILL, Librarian, who sent us the manuscript, writes of her: "As a displaced person she has had to make a new life in a new country and, at the age of 50, has done so remarkably well. Last year, when she wrote this paper, she was carrying an extremely heavy schedule but considered herself particularly fortunate with a program that others would have thought the machinations of an unkind fate. She was working from 7:00 A.M. to 3:00 P.M. as a packer in a local factory, was carrying six points of graduate work two evenings a week and spending two more evenings in the college library working as a student trainee. She is now employed full time on my staff in the library."



Dr. MARIAN WOZENCRAFT, of Fenn College, is responsible for our receiving the excellent article on children's books about Negroes, written for her class in children's literature. Mrs. JENNEMARY BOYD is a student majoring in elementary education at Fenn. Her husband is a Korean war veteran and at present a

teacher of industrial arts in a Cleveland junior high school.



Professor PAUL WITTY, with the assistance of Mr. PAUL KINSELLA, presents in this issue his annual report in the unique series of articles on children's TV viewing habits. Professor Witty will write for us in succeeding issues a new series on research in the teaching of listening.



Can we justify the expurgation of the classics of children's literature? Professor HUTCHINSON says no. The editor, in a brief editorial, takes issue with him.



The Committee on Diagnostic Reading Tests, Inc., of which Dr. FRANCES O. TRIGGS is chairman, has made valuable contributions to our understanding of the measurement of reading ability. In the article by Dr. WALDMAN and Dr. Triggs we find some usable applications of the new knowledge to the teaching of word attack skills.



The article by DOROTHY M. HEAGY and ANTHONY J. AMATO was prepared in Professor Amato's class in children's literature at the University of Hawaii. Booklists of this kind are urgently needed by elementary school teachers and librarians.

ELEMENTARY ENGLISH

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No. 7

ALMA DEKSNIS

Beatrix Potter

Beatrix Potter is known and loved for her children's books. Peter Rabbit and her other nursery masterpieces have delighted the children for three generations and will continue to charm for many more.

Few lives have been more jealously hidden from the public eye than B. Potter's. She was very averse to publicity of any kind. Even in old age when she had long been famous, she preferred to remain unknown, and, behind her everyday character of a Lakeland farmer, to conceal the artist.

Beatrix Potter was born in London July 28, 1866, but her descent, interest, and joy were in the North country. Her grandfather, born in Manchester, a reformer and individualist with great respect for education, was a clear sighted man, a science-loving Victorian. Her grandmother was a member of the Crampton family. This family for generations had been men of character and arrogant conscience—substantial yeomen, rich farmers, cotton spinners, merchants. Beatrix enjoyed her grandmother's visits at Bolton Gardens, for she used to tell her

fascinating stories: recollections, half-memory, half-fantasy.

Her parents were possessors of Lancashire cotton fortunes; but they were removed by at least a generation from the

hardheaded Lancashire vigor which had made those fortunes, and being a well-to-do married couple had fallen, without knowing it, under the sterile spell of moneyed and middle class gentility.

Beatrix had been born into a period and a class which seems to have had little understanding of children and made few concession to childhood. She was very rarely taken anywhere. Her parents seem not have noticed that she was



Beatrix Potter

lonely. Her brother went to school; she knew no neighborhood children, and was given no opportunity of knowing any. Even cousins, though they sometimes came to Bolton Gardens with their parents, were never given any opportunity to develop friendship with her. She was the only child

Mrs. Deksnis is a library assistant in Willimantic State Teachers College, Willimantic, Connecticut.

until her brother was born when she was five years old. The result of these solitary years was that she became exceedingly shy when she found herself in company.

Beatrix was provided with a Scottish nurse of Calvinistic principles. Her world was an upstairs apartment of the house at Number Two Bolton Gardens.

In their religious faith as in their lives the Potters were calm, avoiding vulgar enthusiasms. The Potters' summer holidays in Scotland usually lasted three months. This transferred Beatrix into another world and impressed her deeply. But the most important part in those summers was her discovery of all the little creatures of the country—rabbits and mice, squirrels, hedgehogs and frogs, ducks, kittens, pigs, and other farm animals. Her little brother, who shared her interest in animals and in drawing, often accompanied her. During her Northern holidays came her desire to give expression to the natural world, to the flowers, animals, and landscape. Since in those days only boys went to school, Beatrix never went, but was taught at home by governesses under whose sympathetic guidance she developed her talent. Among the other books the house contained were the *Waverley* novels on which Beatrix learned to read. Beatrix had a passion for paintbox and pencil. At this time to draw and paint was considered a pretty accomplishment for young ladies, and apparently she was free to draw and paint to her heart's content. It is hard to believe that her governesses were qualified to teach her such a fineness of technique as she uses; even at the age of nine she could record the subtlety of an individual flower stalk.

One wonders whether her father, who

did some sketching himself and whose hobby was to photograph, might not have offered suggestions to his talented daughter. It seems that he had appreciation for the fine arts, as he not only bought all the Caldecott books as they came out, but many of his original drawings as well. Beatrix admitted trying to draw like Caldecott, but fortunately was too much an individual to adopt another's style.

The time slipped away in deep absorption. Encouraged by her brother's example, though never considering herself on his level, Beatrix gave more and more time to drawing and water-colors. Beatrix' taste was for the precise, for the fine details of a plant, mosses under microscope, the fabric of a mouse's nest, the eye of a squirrel.

She set herself ambitiously to work with great patience searching for specimens, drawing and painting, dissecting, comparing varieties and certifying details at the museum, studying the subject as thoroughly as she knew how. The work



went on at intervals for several years. The folios of exquisite water colors were filled and multiplied. The years from 1884 to

1900 were filled with intensive and inspired work—drawings, water-colors, studies of animals, studies of fungi, microscopic work, story and picture letters to children.

For pleasure she turned to copying the nursery-rhyme pictures of Randolph



Caldecott and making ingenious pictures of rabbit families for her cousin's nurseries. In this trivial occupation she had three sources of encouragement—her brother, the children, and canon H. D. Rawnsley, a vicar of Wray, whose warmth of physical and mental vigor appealed to Beatrix. This lively and ambitious clergyman was the first man of letters, the first author, Beatrix had encountered and she turned to him for advice when the idea about a little children's book overwhelmed her when she was in middle thirties.

Beatrix Potter's first appearance was as an illustrator of some ridiculous verses by Frederick E. Weatherly, published by Hildesheimer and Faulkner. It consists of seven gilt-edged pages held together by a silk cord, like a Christmas card, and was

printed for the Christmas market.

When her drawings had attracted attention, she was starting to create her books and contacted publishers. It was Mr. Norman Warne who most immediately recognized her quality. Through the business-like letters, although brief and formal, a new note is increasingly discernible. She had found a person with whom she could freely and spontaneously discuss her work and her experience of life in the confidence that the smallest detail would be sympathetically received. Her little books were discussed step by step with Mr. Warne, who had a gentle, tactful way of offering criticism, and who was always ready to help with practical advice. In this way he became closely associated with the writing of her several books, especially *The Tale of Two Bad Mice*. During Beat-



rix's visit to Gloucestershire, two mice had been caught in a cage-trap and she had brought them home and tamed them. She named them Tom Thumb and Hunca Munca. The latter became a pet as well as an artist's model, for little animals were always to Beatrix a matter of concern.

Beatrix's friendship with Mr. Warne had grown steadily through quiet but eventful years. No detail of the story's progress was too slight to discuss with Mr. Warne, and always in the letters there is

the same atmosphere of sympathy and amusement quietly shared; and in temperament they seem to have been ideally suited. In 1905 Mr. Warne proposed marriage, Beatrix accepted.

The Potters disapproved, but Beatrix found their objections unreasonable. What



this defiance of her parents cost her, one can never know. Her shyness had deepened and the contrast between her appearance and behavior became noticeable. The lacerating struggle went on in secret, but as to Beatrix, it was an achievement which marked her first real independence, almost her spiritual growing up. But as a bad luck would have it, Beatrix had to face a deep tragedy: Mr. Warne was in an advanced stage of pernicious anaemia and beyond help. His death in 1905 was a heavy blow to Beatrix Potter.

Next summer, during the long family

holiday at the Lakes, Beatrix Potter took the unexpected step of buying the Hill Top farm near Sawrey village; a small, ordinary rough slate-roofed farm house, with gently rising stone-walled hay fields and steep little pastures, crowned with woods; an unpretentious place with the simple outline of farmhouse life. This offered an ideal scene for her creative genius.

Under the charm of her new enterprise her spirits were recovering and the sound humor started to come in sight like a faint ripple. She enjoyed the country life and its activities that absorbed her. She had made garden-gate acquaintance with most of Sawrey people. While Miss Potter learned to be a farmer, poultry, pigs, sheep, and even cattle were slowly increasing. The disagreeable essential of farm life, the killing of animals, was philosophically accepted.

During this period the author fully developed her creative talent; she produced her best books, the books of timeless value, on which three generations of children have already been brought up.

While living at Hill Top, Miss Potter met Mr. William Heelis, a real estate man, a quiet, tall, leisurely man of about her age, who had seldom been outside his native Lake Country. Miss Potter recognized the value of his advice in solving the many difficulties she had to face, and appreciated the country taste, gentleness, and tactful manner in which he shouldered her affairs. Miss Potter, after an inner struggle which was carried on apprehensively and in secret, became Mrs. William Heelis in October 1913. After her marriage she left Hill Top to settle in Castle Cottage, Lake District.

The change from Miss Potter to Mrs.

Heelis went far deeper than the name; the atmosphere of her life had changed: a certainty of sympathy and happiness succeeded the depression with the solitude of her single life and she settled in her new position with a touching pride. Work, not ease, was the secret of contentment. It was as if, disliking her earlier phase of life, she was absorbed in the life which she had always wanted and expressed with love and poetic reality. She was approaching fifty. For the period of thirty years she was to be known as an influential, intelligent, good-humored, and salty character of the Lake Country. She was occupied with the farming and became interested particularly in the little hardy Herdwick breed and had little time or creative potency for fine watercolor painting.

Beatrix Potter's exuberant creative period, the result of many years of unconscious preparation, came to an end when she married. It had been a comparatively short flowering, but perfect of its kind. For about half a dozen books were published after she had become Mrs. Heelis, but mostly they were patched together from sketches and notes which had lain for years in her portfolios. In this period the author turned away from the original work which had given her fame and produced books which would never have seen the light if it had not been for the persuasions of her American admirers. When she had been working on some little pictures for *Peter Rabbit's Almanac* in 1929, she wrote to the editor,¹ "These are good but they try my eyes very much. I can't see to do them on dark days, and the lambing time is beginning, when it is not pos-

sible to neglect out of door affairs . . . I am written out for story books, and my eyes are tired for painting."

Beatrix Potter had always sheltered herself behind an immense reserve, perhaps as a result of her lonely childhood. Even when she became already famous she retreated into her privacy which was substantial to her nature. She believed somewhat unjustly that she was less intelligently recognized in her own country than in America. As a matter of fact she



could not deny her overwhelming popularity with English children, nor her incomparable sales. Her correspondence with hundreds of children which had been carried on with great seriousness is another proof of her popularity among the English children. The children wrote to her at her publisher's address. Her publisher (Frederic Warne & Co.) had strict instructions not to reveal her name and address to the inquisitive and she refused for many years to have any personal contact with either publishers or readers in her own

Margaret Lane, *The Tale of Beatrix Potter*, Warne, 1946, p. 122.

country. Reporters from local papers were met with pointless refusals or obtuse rudeness. So complete was her incognito that most of her admirers in her own country supposed that she was dead. However, the American correspondents through their thoughtful approach did much to undermine her personal defensiveness, and to the travelling Americans who came to see her she was open and friendly.

Beatrix Potter enjoyed the country life. Prudently and steadily she increased her holdings until in the course of a few years she owned half of the village and considerable acreage of land. After her death, according to her will, all her property, four thousand acres, which she had gradually acquired in and around Sawrey and in Lake District—the beloved country she had once perpetuated through her art—passed to the National Trust, a concern entrusted with preservation and safeguarding of the natural beauty and wildness of the Lake District. It was determined that it should be preserved in its unspoiled beauty.

Beatrix Potter died a few days before Christmas in 1943, at Sawrey. Her life-work was finished, hope and sorrows of yesterday and today and tomorrow came to



an end; but the great heritage she left to the whole world will fascinate the children, as well as all the art lovers, for many generations.

Beatrix Potter's Work

Beatrix Potter had been drawing and painting from early childhood; her first efforts were in copying pictures of birds, animals, and other creatures from the books with colour plates of natural history. Beatrix, at play with rabbits and other small animals, begins also to play with ideas for illustrated books. "I do not remember a time when I did not try to invent pictures and make for myself a fairy-land amongst the wild flowers, animals,



fungi, mosses, woods and streams, all the thousand objects of the country-side, that pleasant unchanging world of realism and romance, which in our northern clime is stiffened by hard weather, a tough ancestry, and the strength that comes from the hills."

The flavor of the books is emphasized equally and identically in both pictures and text; and her stories had always been inseparable from their illustrations. It is a fact that from the moment when her eyes began to prevent her from the power of fine drawing, her stories lost their emotional concentration and their poetry. The eight years following the purchase of Hill Top, when she enjoyed her solitary hap-

Margaret Lane, *The Tale of Beatrix Potter*, Warne, 1946, p. 23.

piness in Sawrey, was a culmination of her creative achievement. Hill Top and Sawrey offered her the sort of substance in which her imagination delighted. During this period of creative skill she had accomplished a series of little works impossible



to imitate, and without any parallel in the field of children's literature. She created thirteen books each of them having in its way the form and the quality of a poem: *Jeremy Fisher*, *Tom Kitten*, *Jemima Puddle-Duck*, *The Roly-poly Pudding*, *The Flopsy Bunnies*, *Mrs. Tittlemouse*, *Timmy Tiptoes*, *Mr. Tod*, *The Pie and The Patty-Pan*, *Ginger and Pickles*, *Pigling Bland*, *A Fierce Bad Rabbit*, and *Miss Moppet*. Six of them are intimately concerned with Hill Top and Sawrey.

In her racy and delicate ironic idiom she had expressed her sense of the delight of her life there—her pleasure in the old house with its fields, pastures, and woods.

In the letters to her friends Beatrix discloses her way of writing:¹ "I think I write carefully, because I enjoy my writing

and enjoy taking pains over it, I have always disliked writing to order; I write to please myself . . . I do hate finishing books, I would like to go on with them for years . . . My usual way of writing is to scribble, and to cut out, and write it again and again, the shorter and plainer the better . . ."

Beatrix Potter's first book which she intended to publish was, *The Tale of Peter Rabbit*. She contacted publishers, but they rejected it, and she published it privately in 1901. This edition was crowned with success, and was followed by a second edition in 1902.

A book of exceptional quality, a work of art and charm, is *The Tailor of Gloucester*—a wonderful Christmas story, published in 1902.

Another charming book is *The Tale of Squirrel Nutkin*, published in summer of 1903. *The Tale of Two Bad Mice* is an appealing book, a fine story, especially one that girls enjoy; published in 1904.

The Tale of Benjamin Bunny, a sequel to *Peter Rabbit*, is dedicated to the children of Sawrey. This book contains every imaginable rabbit background. The rabbits



shown in the book were her own, and the cat was borrowed from old Sir J. Vaughan, a late police magistrate.

Mrs. Tiggy-Winkle is a comical book Margaret Lane, *The Tale of Beatrix Potter*, Warne, 1946, p. 82.

about a carefully clean little animal that makes her living by washing and ironing.

Jemima Puddle-Duck is a poem about the farm life that epitomizes the farmyard aspect of Hill Top. There are real persons and real animals, displayed on an idyllic landscape.

Tom Kitten and *The Roly-Poly Pudding* express the garden in its full bloom of spring and early summer and the interior of the house. This is the very image of part of Sawrey and even a glance in the distance of Miss Potter herself.

Pigling Bland represents the pigs of Hill Top that were becoming increasingly important to the little farm. She wrote: "I have done a little sketching when it does not rain and I spent a very wet hour inside the pig-sty, drawing the pig."

In regard to *Pie and the Patty-Pan* it roams about the village of Sawrey, about cottage gardens with its flowers and vegetables, plants in cottage windows, slate roofed porch, wells in the backyards, etc. This is the only book, except in the dedication of *Benjamin Bunny*, in which Sawrey is mentioned by name.

Ginger and Pickles is a touching story of local patriotism, an expression of her feelings about the little village shop. It is full of subtle personal references, designed to delight or entertain the people of Sawrey, who had discovered the reason for Miss Potter's intent wandering with pencil and paint-box. The old bedridden shop-owner Mr. John Taylor, to whom the book was dedicated, died before the book was published.

Beatrix Potter's books were so successful that she had increasingly to be on her

guard against infringement of copyright. She was disappointed that her most successful books were pirated and reprinted by Americans. Her books are popular all over the world. Many of them have been translated into French, German, and other languages. Some of them in circulation over 40 years are still distinct favorites and are well-known as traditional fairy tales.

What is the enchantment of Beatrix Potter's books? The distinction of her work, a class of its own among children's books, rests on its consistently high quality; they are pieces of a real art. The notability of her work is based upon a naturalist's loving observation of animal life and on an imaginative understanding of its character. Her water-colors have the beauty and exactness one might find in some luxuriously produced books on natural history.

The author possesses the distinguished ability to create a special world and to fill it with original and believable characters. The fidelity to animal character is the very strength and vitality of her work. The life of her animal characters is so essential that the reader is freely convinced that the author believed in them herself. She possessed a high quality of deep imaginative persuasion that is necessary to any creator of character. It is a secret of a vital spark in *Tom Kitten* and all other pieces of art. The fidelity to animal character is the very power and vitality of her work. The animals are shrewdly personified and their stories, told throughout in human terms, are believable. Her books enlighten the nature of animals and human beings. Conveying truth by means of fantasy, enlarging our perception of life by poetic means, is one of the highest functions of

Margaret Lane, *The Tale of Beatrix Potter*, Warne, 1946, pp. 128, 64.

art. Beatrix Potter conceived and loved the little animals that she drew and painted and interpreted the whole animal creation in human terms. Displayed in the trappings of their human counterparts, they reveal their true nature in an oblique way. For example, Jemima Puddle-Duck, lying first in the yard, then under the rhubarb leaves, and finally in desperation, in a wood-shed, raises the problem of frustrated maternity almost to the level of a farmyard tragedy. In the same way, Ginger the cat is a character of pure fantasy, but his cat nature is delicately underlined. Even the clothes in which her animals are so characteristically dressed contribute something to our imaginative understanding of their characters: Mrs. Tiggy-Winkle wears a print gown, petticoat, and an apron; Mr. Tod is dressed something like a dandy.

taints the nursery books about animal characters. The author creates humor by means of a delicate, ironical, and loving description in their characters and adventures without resorting to farce; she made her books like lyrics, out of emotional experience. She had a warm feeling toward the domestic details of north country farmhouse life and perpetuated it through her art. Her "domestic" books where life centers in the kitchen round the fire, are a delicate reflection of a simple life which had been continuing for generations. Her female animals are true to the north country, all good housewives: they do their baking, washing, etc.

The deeply felt beauty of the countryside is another point in Beatrix Potter's books which is hard to find in children's literature. The lakes, the fields, the stone



It is most noteworthy to mention that the animals appear without their clothes in the situations that stress and recall their true natures: Mrs. Tiggy-Winkle vanishing among the vegetables and shrubs; Jemima Puddle-Duck without her waggish bonnet when she has achieved the dignity of motherhood.

Beatrix Potter's real sense of animal beauty and her imaginative and truthful approach are the high qualities that exclude the grotesque element which mostly

walls are drawn with true feeling. The landscape of her books, suffused with innocence and happiness, are really in the north country and many of them can be identified: The Tower Bank Arms—a small inn of Sawrey—is perpetuated in *The Tale of Jemima Puddle-Duck*; a long sloping garden path that lies behind the inn appears several times in *The Tale of Tom Kitten* and *Pigling Bland*.

Characteristic elements of Potter's work are natural beauty, a dewy freshness

woven with sound humor. The author was deeply aware of the realities of nature, the earth and its seasons, of life and death. Her deepest source of emotional life and spiritual strength are never sentimentalized in any of her stories: Mr. Tod is a character of real terror not only to the innocent duck, but to all the small defenseless creatures of farmyard and wood; Johnny Town-Mouse, for all his instinct, lives in constant danger from the cat, and repeatedly takes shelter in the coal cellar.

Beatrix Potter was continuing, more or less consciously, the simple traditional style of the fairy tale. Instead of giants and monsters there are characters of little animals. Her stories point no moral. She believed that children are willing to be tormented with suspense, but not with unhappy endings: Tom Kitten can join his family, Jemima Puddle-Duck lives to raise her brood, Pigling and Pigwig escapes from being bacon and ham.

* * *

Among her notes there were many unused sketches and scraps about farmyard animals and old stories and fragments of nursery rhymes. Some old ideas for illustrating nursery rhymes and for stories, founded on the letters she had written to children more than thirty years ago, had always attracted her attention.

It is unlikely that Mrs. Heelis would have made anything out of these fragments, if an American publisher who used to produce beautifully illustrated books and who paid a visit to her had not persuaded her to write.¹ "Through many changing seasons these tales have walked

and talked with me. They were not meant for printing . . . I send them on the insistence of friends beyond the sea," she writes in a little preface of a book.

The author herself had always had a fondness for Americans who, having appreciation for her books, seriously treated her as a poet and accepted her work as nursery classics.

Of the four story-books published after her marriage, only *Town-Mouse*, published in 1918, can be compared in style and spirit with her earlier work. The others: *The Fairy Caravan*, *Little Pig Robinson*, and *Sister Anne*, published in 1928, and deliberately addressed to the Americans, break away from her own tradition.

The *Fairy Caravan* is her longest and most personal book. It consists of the unfinished fragments and tales about the farm animals, written to amuse herself over a period of years: Tuppy—the long haired guinea pig that she had bought after her marriage on one of her rare visits to London; Sandy—next door neighbor's dog; Dolly her little pony who loved water, etc. Although not a first class work, it is not to be despised, as the children enjoy the charm and humor delicately woven in many parts of it.

Beatrix Potter as a creative artist has given enjoyment, delight, and enchantment to children all over the world.

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¹Margaret Lane, *The Tale of Beatrix Potter*, Warne, 1946. p. 132.

Passports to the Promised⁷⁵ Land

I am an American Negro. My people are a strong people. A good people. Our lives are often heavy with our sociological burdens. But our spirits are buoyant and our hearts bubble with laughter, hope, and human warmth. We have faith in the future and potential love for our brother humans of every color, even though we are gradually learning that we must occasionally say to some of them, "My brother, I love you, but if you do not take your foot from my neck, I shall bite your big toe!"

Like all other humans, we laugh and cry, get sleepy, sick, and hungry. We love; we hate; we live intensely and die reluctantly. We are a good people, a strong people.

We have left our imprint upon the history of this land. We have contributed to the rich, vibrant tapestry of its folk lore. We have given our guts and brains, aye, and our blood and sweat and tears to its development, along with all of the other peoples of this melting pot nation.

We live here. We belong to this land. It belongs to us; in every war in which our country's life has been at stake, some of our lives were forfeited in her battles. We are a good people; a strong people.

This land is our land too. But society does not yet fully acknowledge this truth. Society, it seems, would choose to call us America's step-children. Our youngsters growing up in this society may be fooled by society's picture of us as the "don't belongers," "the national no-gooders." They may be, unless they are helped early to see beyond the sociological stereotypes of us; to cope with and grow beyond the racial rejection we meet in so many forms.

I am an American Negro. Despite all sociological consequences, my heart is warm with pride that I belong to this strong, good people. I am also a potential educator. A major part of my business will be to help train my clients, whatever their color, for full, first-class citizenship in the world beyond the classroom.

As a phase of this job, I must help the darker brothers to know their worth, and feel their belongingness.

I must help the white-skinned brother accept

the worth and belongingness of the darker. I mean to use every suitable artifice, invention, and/or device at my disposal to do this job. Books, films, recordings, pictures; doings, ideas, understandings, emotions — my own and my clients' — all of these I will use whenever possible, wherever suitable, to do the job of training my clients for full, first-class citizenship when they enter the promised land — the promised land of maturity.

It is the purpose of this term paper to discuss one of the things I will be using as I go about my job of being a kindergarten-primary educator. Books. This term paper will list, review, and discuss my plans for using books to help my clients of every color begin to understand and accept and appreciate the American Negro.

Such understanding, acceptance, and appreciation is part and parcel of training for citizenship, or maturity. Hence the title of this paper. For the books which help my clients to acquire these traits can surely be named among their passports to the promised land.

Frankly, I am not much impressed with most of the books on Negroes for kindergarten-primary children, although those I have selected are well thought of by reviewers. All are listed in the children's catalogues. Several of them are listed in the National Council of Teachers of English manual, *We Build Together*.¹ All of them do meet the standards by which I have learned to judge children's books in general; books for and about Negro children in particular.

The standards of selecting books for young children in general which I have adopted are:

1. The story must have child-appeal; not simply seem right for him by adult standards.

Mrs. Boyd is a student at Fenn College, Cleveland, Ohio.

2. It must tell the child something he did not already know, or it must entertain him. It should not simply "give the child back to himself."²
3. The illustrations should be very good. Most of the child's pleasure in the book comes from looking at the pictures after the adult has read and re-read the book. Illustrations, then, should clearly follow the text.

As to the standards for selecting books for or about Negro children: these standards from *We Build Together* are the ones I believe I shall adhere to.

1. Are the persons in the book real and natural?
2. Does the book set up standards of superiority or feelings of inferiority in the minds of the young persons reading it?
3. Does it offend the special sensibilities of the Negro?
4. Do the characters speak a language true to the period or place of the book's setting, or in a dialect that is overdrawn?
5. If the story is about modern times, does it give a true picture of life as it is now?
6. Are the illustrations drawn with normal proportions of the human frame in mind or are they caricatures ridiculing the race or group represented?
7. Does the book give a broader understanding of the democratic way of life without stressing religion in any inimical way?³

With these standards in mind, I have selected these ten books about Negroes.

1. *Two is a Team*Lorraine and Jerrold Beim
2. *Araminta*Eva Knox Evans
3. *Araminta's Goat* ..Eva Knox Evans
4. *Jerome Anthony* ...Eva Knox Evans
5. *Small Rain*Jessie M. Jones
6. *Spotty*Margret Rey
7. *My Happy Days* ...J. D. Shackleford
8. *Hezekiah Horton*Ellen Tarry
9. *My Dog Rinty*Tarry and Ets
10. *Our Negro Brother*Edith H. Mayer⁴

None of these books is entirely a picture book, although the illustrations in them are well done. I somewhat regret that none of them is later than 1946. There seems to be a shortage of books about interracial relations at the very elementary level after 1946. The *Children's Catalogue* for 1957 did not list any of later date than that year.

Two is a Team is the book I liked best, and plan to use most often. It is beautifully illustrated. Ernest Crichlow's excellent drawings show that one of the little boys, Ted, is Negro, the other, Paul, is white. Not one word in the text mentions this, however. This book does not portray these little boys as impossibly sweet and in immediate danger of sprouting wings and haloes. They are as real as the children next door, and into pretty much the same brand of mischief. Ted and Paul are close chums. The likenesses between them are stressed. The greatest sociological difference is not. They are the same age, says the text. They are just the same size. They play sometimes at Ted's house, sometimes at Paul's. They both decide they want to build a coaster wagon. Each thinks of some spare parts at home that could be used to build one from. Ted brings the old roller skates for wheels, Paul brings a box and some wood. As cooperative ventures sometimes do, their project strikes a snag when each thinks he should advise the other how to do his part of the work. Paul tries to tell Ted how to put on the wheels; Ted tries to tell Paul how to put the wooden tongue on the box. Each testily replies, "I can do it myself." Then they fall out over who shall nail the handle to the tongue of the coaster. Ted takes his wheels and goes home to his own house in a huff.

Paul takes his wood and likewise departs. Both are "so mad at each other, they don't even say good-bye."⁵

Each boy makes a coaster of his own, "the way he wanted to."

The next day they meet, still a bit touchy with each other. They race the coasters to see which is best. Off they go, down a long hill, so fast neither can control his coaster. They startle a woman, making her drop her groceries; they knock over a little girl's doll carriage; and they cause a man to lose his dog's leash.

Paul's box, put on the way he wanted it, came off, tumbling him into the grass. Ted's wheels, put on the way *he* wanted, came off, and he is dumped helter-skelter into the same clump of grass Paul has landed on. Their three irate victims charge up the boys for the damage they have caused. The quarrel is *all* forgotten as the boys face the problem of how they are to pay back the lady, the little girl, and the man.

As they glumly make their way home, they see a "boy wanted" sign in a grocery store window near their homes. The grocer agrees to hire them, but says they must have a wagon to deliver groceries with. They jubilantly decide once more to pool the materials in their coasters and make a wagon. This time Paul lets Ted help him put on the wood pieces, and Ted lets Paul help him put on the wheels. Together they make a strong, fine wagon. Then every day after school they work together delivering groceries. Sometimes Ted steers while Paul delivers, sometimes Paul steers while Ted delivers. Finally they have earned enough to pay back the lady, the man, and the little girl. Then they turn the wagon into a coaster big enough for

both of them and learn to drive it carefully.

This book is delightful! The illustrations are particularly good. And the story teaches responsibility for one's actions as much as it does cooperation. Only by most subtle inference does it also teach fine interracial relations. But children of all colors can accept that lesson as casually as the book teaches it, from the excellent way this book presents its messages.

The *Araminta* series by Eva Knox Evans is recommended by *Children and Books*. There are three of these cute little books. The first, *Araminta*, is about the experiences city born Araminta meets with when she goes to rural Alabama to visit her grandma. She finds a green rock that mysteriously disappears when she turns her back on it for a second. She finds a friend named John George Jerome Anthony, called Jerome Anthony for short, who explains to her that that "rock is a terrapin." He explains a good deal else about the country to Araminta. She comes to discover that the country which she had thought dull because "there's nothing to do," can be quite an adventure, especially after she receives a mischievous kid for Christmas. Goat, Jerome Anthony, and Araminta have the kind of fun any children can enjoy vicariously, that displaced country children can identify with. I can't say I much enjoy the illustrations. I *must*, however, say that I have certainly seen Negro children who resemble them point for point.

These *Araminta* books are not books for a child to pick up and enjoy all by himself. Even at third grade level many readers would tire of it quickly, I think. However, each of the chapters in the books

of this series is an entity in itself so that the books could be read chapter by chapter to the littlest, or read by the older reader in several sittings without losing the thread of the story. I am sure the reviewers who recommend this book in *We Build Together*⁶ and in *Reading Ladders for Human Relations*⁷ as well as in *Children and Books*,⁸ are wiser than I. It is with self-doubt aplenty that I express my own slight distaste for them. Somehow they simply do not seem realistic to me. They remind me unpleasantly of the horribly saccharine Elsie Dinsmore series forced on me in the days of my own childhood. Ipecac Elsie and all shades of her still rouse me to a bronx cheer. I would try Araminta with my children and if they like the dear little prig, all well and good; I'll read her as often as they call for her. Undoubtedly the story does have its merits. I have a hunch that, well-reviewed or not, the robust youngsters of this post-sputnik era are likely to find Araminta somewhat insipid.

Small Rain is a truly delightful little book of Bible verses for very young people. Its illustrations show children of all major biological and religious groups doing together all of the things children do. The casual togetherness of the children in these illustrations carries the same unspoken, unstressed message so appealingly put across in *Two is a Team*.

I certainly plan to use this book. The exquisite beauty of the Bible presented in a book for small children would lead me to use this book even if the illustrations were not as excellent as they are. I have long found it deplorable that little children find the Bible only on their Sunday School cards. I do not expect them to understand some of the words, nor to

grasp the significance of the verses. I am perfectly certain, though, that they will respond to the tender loveliness of the verses, the fine cadence of the words themselves, and be the richer for hearing them. I mean to read from this book at quiet time when group rapport is at a maximum and my clients warmly close to each other and to me. I want them to associate Bible verses with warm enjoyment, not only of the reading, but of life in general as I read these strong beautiful words of man's faith in the creator and sustainer of mankind.

I am grateful to find more of such books of Bible verses for the young children being published. I intend to use them often. Church and State are separate. God and school need not be. It is about time education began bringing God and school closer, since the home seems to be surrendering the function of bringing God and children closer. Not that I advocate the teaching of religion in a public school. Just that I see a great difference between teaching religion and introducing God. As is written on the first page of this little gem of a book:

"Suffer the little children to come unto me, and forbid them not: For of such is the kingdom of God."⁹

Spotty, by Margaret Rey, reminds me vaguely of the Ugly Duckling. The one little rabbit with brown spots in a family of nine is left at home when his mama and his papa, and his eight brothers and sisters, all pure Easter-bunny white, go to Grandpa's birthday party. Reason why: one aunt had expressed dismay that Spotty was not like all the rest of the family. Mother Bunny fears that Grandpa, who has never known anything but snowy white bunnies

in the family, may be upset and the party spoiled if Spotty goes along. Spotty has never thought his spots queer, and his sister Rosie tells him she thinks they are quite pretty. Mama Bunny, though, decides to leave Spotty home for the sake of the family. Poor little Spotty! He becomes so sad that he decides he must run away. He does not want to shame his family. Off he goes, with his breakfast in a satchel, a note of farewell left behind to tell the family that he loves them, but has to leave home. Nightfall finds him deep in a strange part of the forest and very low in spirit. Then along comes a stranger-rabbit. And lo! he is just as spotted as Spotty. His name is Mr. Brown, and all of his family are also spotted—all but one. That one is hiding in a corner neglected by the family because—"That's Whitie. She is . . . well, she is not quite like we are. Grandma has never seen Whitie at all . . . She is so proud of the family—everyone with those pretty brown spots. She would be very upset if she saw Whitie. It worries us very much."¹⁹

Spotty can hardly believe his ears. He tells the spotted Brown Family how *his* family feels about spots. When they begin to think it over, the Browns cannot quite explain why they feel as they do about Whitie's *lack* of spots. Quoth Mr. Brown:

"That does seem strange, your family not liking spotties and our family not liking . . .

Then up pipes one of the spotted bunny children

"But I *do* like Whitie, I always did . . . I only thought the others . . ."

Whereupon all of the other bunnies begin to shout,

"But we *all* like Whitie, we only thought Daddy . . ."

And Papa Brown declares:

"Who said I did not like her. I've always loved Whitie. I was only afraid that Grandma wouldn't because Whitie looks different . . . But then why shouldn't she look different? It all seems pretty foolish when I think of it."

So Whitie is coaxed out of her corner, hugged and kissed and fully admitted to the spotted Brown family. Spotty goes to sleep in the house of the "different" Browns and dreams that *all* the bunnies are having a party.

Meanwhile, the White bunny family has been doing some thinking too. Mother bunny determines she will find Spotty and love him openly no matter how different he is. She and Rosie set out to find Spotty, just in time to meet the Brown family bringing him home. Mr. Brown and Mother Bunny have a serious conversation while Spottie's brothers and sisters are joyfully greeting their "different" brother-come-home. The book ends with all of the rabbits gathered around a party table, just as Spotty had dreamed they could be.

The adult reader is almost as impressed with this gentle little allegory as the children are. They do not immediately see the broad significance, but if they come to scorn the silliness of disliking Spottie because he has spots, Whitie because she has none, perhaps a little later it may seem just as ridiculous to dislike some people because they are brown, or because they are not brown . . . "to be afraid of people whose eyes are oddly made; whose skin is a different shade." I think, too, they will understand without knowing they understand, that half of the reason Spotty and Whitie were rejected was not because the people rejecting them really *did* dislike them, but because those people thought

they were *supposed* to dislike them. I have a great respect for this story. The illustrations in my opinion would never make the Louvre, but they do have eye appeal. They are bright with strong, dominant color. I think they might remind the child of his own drawings. As such he would rather identify with them. I wish I knew more about the illustrator. I could not find out anything about him. I wonder if H. Rey is a child who is quite good at drawing or an adult who isn't going to replace Pablo Picasso, but draws well and knows children.¹⁰

I have been told that children of the kindergarten-primary age are too young to carry on guided discussions with. I do not accept this. I certainly plan to get my little clients talking about Spotty. I think such talking can be very good. Five-year-olds think, sometimes with astonishing clarity. They can talk, and usually have not yet learned to be afraid of speaking their minds. Talking about Spotty just might bring out some feelings and ideas it could be important for me to know they have. I have the notion a teacher learns about as much from her children as they do from, or in spite of, her. When my clients are talking I mean to listen, although I will try to steer the talk toward areas of thought I want them to explore, of course. For them, talking is a part of understanding, and for me, a part of understanding is listening. Indeed, then, we will talk about Spotty, the little bunny who ran away because he was "different."

Many of my clients will be from the lower income groups. The low men on the socio-economic totem pole. I think they should have a book showing the life of some secure middle-class Negroes, lest they

equate being Negro with being poor and think the one condition must follow the other inevitably. Let them see that there certainly are Negro children living as well, learning as much, and being as happy as any children of any biological origin anywhere. I have chosen *My Happy Days* to do the job of showing them. I would rather have chosen a book of later date than this one published in 1944. For a book out only fourteen years, this one seems very out of date. I can't be sure why it seems so to me, or if it would to the children. It is well reviewed,¹¹ and it does serve the purpose I want it for, but as soon as I can find another in the same vein, I will drop this one. Somehow I simply don't like this book too well. Like Araminta, young Rex seems more like some adult's version of an eight year old than he does like a live, lovable wiggling, giggling, flesh and blood man-child. It is the lack of three dimensionality I dislike, maybe. Rex comes through, to me, as sallow as a mud puddle—a saccharine young twentieth century "little Lord Fauntleroy."

Then, too, I have a slight distaste for books for young children that are illustrated with photographs. Illustrations for children should have more character and warm expression than a photograph can transmit. To the non-reading child, the illustrations are the only part of the book he can enjoy alone. Let them, then, be illustrations he can identify with; not impersonal photographs into which he can neither inject himself, nor take to himself. All in all, I find little merit in this book, except that I could not find any other, or any better, on the same subject; the day-to-day life of a warm, secure, middle-class Negro family; with mother and father

hard at work to give their children the enriching experience Rex tells of having. I will try it on my clients. It is their reaction to a book that finally decides its merit, at any rate. Maybe they will like it. I don't.

Hezekiah Horton is another book I frankly could live without. It is the story of a little boy who lives in an apartment on Lennox Avenue in Harlem, who has one great love—automobiles. One day he sees a sleek scarlet convertible driven by a tall blond man with a tweed sport coat and a lavender shirt. While the man is in the next-door delicatessen, Hezekiah stands near the shining car, worshipfully admiring everything about it. The man, a kindly young man, explains the dashboard to the boy, and takes him and a group of his friends for a short ride. Hezekiah becomes a bosom buddy to the other boys in that instant of the ride, though they had before made him miserable teasing him about his name, "that came straight outa the Bible so its gotta be a *good* name."¹² Hezekiah and the kindly young man, Mr. Ed, talk a little after the ride is ended. Mr. Ed promises to visit again often, and will teach Hezekiah to drive when he is old enough for a license, and even *hire* him to drive the car. Hezekiah is thrilled beyond words. Moreover, his status in the neighborhood zooms up as a result of his friendship with Mr. Ed. Hmmmmm!

I decidedly do *not* like this book! I will use it to get car-conscious children to handle books and arrive at the idea that reading them would be worth the effort of learning the printed language. There are other books I could and probably will, use with my car-crazy clients, but this one does have a favorable relationship between

Mr. Ed and the boy. It is surprising to me to note how many Negro youngsters freeze up in the presence of a white adult, even though they are perfectly at home with white children and Negro adults. I'll hope "Mr. Ed" may do something constructive for those who meet him in this book.

I do not think the ridiculous name, the pop-eyed illustrations of the boy, and the vaguely Uncle-Tom-Little-Eva flavor of the book, over which I feel a low growl coming into my throat, will carry over to the children. Not, at least, to an extent which will cancel the merit of its picture of Mr. Ed as a white adult who doesn't bite. As to the "Yassah Boss" feeling that comes through from the other characters toward Mr. Ed, *this* will have me walking to the nearest window to chuck this book out! As soon, that is, as I can come across another, at the kindergarten level, portraying a warmhearted, outgoing, white adult for my clients to become acquainted with.

Of course, they needn't wait to meet all such in books. Not in this striped city with its many kinds, conditions, and colors living very nearly in each other's pockets, so close the dwellings stand. But some of my clients will likely be from deep South parentage, and too young for life experiences to have broken through the anti-white reserve they have probably learned from their parents. Children respond to children; muckle matter the color. But at five years, white adults are still a frightening quantity to some of my potential clients, particularly if they are none too secure with adults of *any* color. And some of them are not. I mean to break that web of fear by any suitable means at hand. I do not want it to persist at a subconscious

level, even after life has taught my little dark kinsman-clients that it *is* foolish to automatically shy away from white adults. What they realize with their minds, and the left-over attitudes deep in their secret hearts, may well be two different matters. They may relate more easily to school authority, and perhaps to all other adults as well if they can very early have read of and seen on film the kind of warm goodness "Mr. Ed" showed the little hero of *Hezekiah Horton*.

My Dog Rinty is the latest book about Negro children I could find for the kindergarten level (1946).

I liked this story and I think the children will like it when I read it to them. It too, has the flavor of *The Ugly Duckling*. Rinty follows his pal David everywhere. But Rinty is far from welcome everywhere! He has the habit of scratching at and chewing rugs for no apparently good reason. He upsets anything standing over or even near the spot he mysteriously attacks. He chases the quick moving feet of the nuns at David's school. He is, in short, a very ill-behaved dog. After a series of misadventures, David's father hands down the decision: Rinty must go . . . immediately!

Poor David sadly takes Rinty to the office of a neighborhood newspaper where the lady taking his ad falls under Rinty's charm. She buys the dog on the spot. The twenty dollars she pays David does quite enough to soothe Father but David's heart remains heavy with the loss of his pet. Within a week, however, the lady, Mrs. Moseley, lets David have a job exercising Rinty, and even pays him. David's spirit mends with that turn of events. Ah, but the dog's bad habits per-

sist. Even Mrs. Moseley is annoyed with him. Obedience school proves the answer to some of his behavior problems, but still Rinty persists in chewing at the rug furiously upon what seems to be a purely neurotic impulse. When Mrs. Moseley consults the trainer about this last of the dog's bad habits, the trainer tells her the dog is worth a fortune for that very behavior. He is only locating mouse holes, says the trainer. Sure enough, when the rug and flooring are removed where Rinty indicates, there is a place where mice are coming in.

Then, just when it seems all is solved, Mrs. Moseley has to give up her pet or move. She gives the dog back to David as a birthday gift. But bad habits cured, mouser and all, Father does not want Rinty back in the family permanently. David, however, has an idea for putting Rinty's instinct to profitable use. He and the dog hire out, via newspaper ad, to find mouse entrances for people who are being pilfered by those destructive pests. Soon they are known all over Harlem for their success. Places which have "No Dogs Allowed" signs posted are eager to have Rinty come locate their mouse holes. Newspapers feature stories about David and Rinty as the "Pied Piper of Harlem." David is again happy, Father is more than pleased with the money Rinty and David earn at "mousing," and Rinty is at last securely a member of the family.

This is surely an excellent book to use with city children, who are often plagued with pet problems. It shows something of the boy's close, warming family relationships, and the kindness of the adults who help David and Rinty. Then, too, it certainly lets them know something about

wire-haired terriers. I plan to use a dog-picture book with this book, as a spring-board into a unit on pets when I am in my own classroom. This book, you see, will be useful for more than its picture of a Negro city-child and his dog. It will introduce our unit on pets in a way I feel sure will set a favorable mood for it. Not that it would really be necessary to set a mood for pets. Most city children love them without encouragement. I will use the book this way more to coordinate what we read about and what we do in the classroom, than to work up an interest in pets or as a social studies book.

Footnotes

¹Charlemae Rollins, *We Build Together* (Chicago: National Council of Teachers of English, 1948).

²May Hill Arbuthnot, *Children and Books* (Chicago: Scott Foresman Co., revised ed.; 1957), pp. 413-14.

³Rollins, *op. cit.*, p. 4.

⁴*Ibid.* p. 26.

⁵Lorraine, and Jerrold Beim, *Two is a Team* (New York: Harcourt, Bruce, and Co., 1945), p. 6.

⁶Rollins, *op. cit.*, p. 28.

⁷Margaret M. Heaton and Helen B. Lewis, *Reading Ladders for Human Relations* (Cleveland: 1948)

⁸Arbuthnot, *op. cit.*, p. 394

⁹Elizabeth Orton Jones, *Small Rain* (New York: Viking Press, 1934), p. 1.

¹⁰Margaret Rey, *Spotty* (New York: Harper Bros., 1945), p. 15

¹¹M. S. Connell, S. Dorothy West, *Catalogue of Children's Books* (Ninth edition; New York: Hudson Co., 1956), p. 15.

¹²Ellen Tarry, *Hezekiah Horton* (Viking Press, 1942), p. 20.

¹³He is an adult artist-writer and has numerous other books to his credit! *Maboney and Jr. B. of A.*

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When it rains the spider comes out.

The drops make silver in the webs.

Danny Zlateff, Grade 1

San Diego City Schools

PAUL WITTY
AND
PAUL KINSELLA

Children and TV - A Ninth Report

The almost universal interest in TV in America is one of the most phenomenal developments of modern times. A number of surveys made throughout the past decade have revealed the persistent popularity of TV. As early as 1949, Thomas E. Coffin reported that the average amount of time children devoted each week to TV was more than 24 hours.¹ Among junior and senior high school pupils, surveys showed large amounts of televiewing, too. In 1950, a study by Gertrude Young disclosed a range of 1½ hours to 5½ hours given daily to TV by junior high school pupils.² One writer compared the time spent televiewing with that required by the entire school curriculum. The school schedule occupied 27 hours and 55 minutes each week; the average time spent weekly in televiewing by pupils in homes having TV sets was 27 hours!³

Reaction of Parents and Teachers to TV

Parents and teachers were quick to react to TV. To some TV seemed to be a great menace. "TV is converting our children into a race of spectators," said one parent. "Life should be lived not watched," remarked another. And a discouraged teacher wrote: "Competing with TV for

the attention of children is impossible." However, some parents and teachers found TV to be desirable and stressed its value in extending children's experience and in cultivating their interests. Nevertheless, the adverse effects of excessive televiewing were repeatedly set forth in magazine and newspaper accounts which appeared about mid-century.

One of the most widely quoted surveys utilized a team of research workers who "monitored" all the TV programs presented by New York City's seven stations during one week in January 1951. It was found that children's programs represented only about 12 per cent (70) of the 564 hours of presentations. However, almost half of the children's programs were westerns, thrillers, or animated cartoons. During the entire week, only 3 hours could be identified that were informative or instructive. One station alone included programs for pre-school children.⁴

The results of such studies were viewed by many people as an indictment of TV. Yet even the most severe critics acknowledged the strong appeal of TV to children. And others saw great potentialities for worthwhile recreation and education in this popular new medium of mass communication.

¹Thomas E. Coffin. "Television's Effects on Leisure-Time Activities," *Journal of Applied Psychology*. Vol. 32, (1949), pp. 550-558.

²Gertrude Young. "Operation Video." *Clearing House*. Vol. 24, (May, 1950) pp. 156-157.

³Jack Gould. "Pupils' Time spent at TV Rivals Hours in Classes," *The New York Times*, March 6, 1950.

Dr. Witty is Professor of Education at Northwestern University. Mr. Kinsella is a principal in the Skokie, Ill., public schools.

⁴This study and others were discussed by Paul Witty and Harry Bricker, *Your Child and Radio, TV, Comics and Movies*. Chicago: Science Research Associates, 1952. p. 14f.

It is almost ten years since TV made its advent and captivated the children in the Chicago area. It is possible now to see some of the effects of TV through comparison of the results of studies made throughout the past decade.

In this paper, the writers will present the ninth in a series of studies which began in 1950. They will also compare some results of the latest study with those of earlier investigations.

Results of Studies Made in the Chicago Area

This series of studies aimed to disclose the amount of time devoted to TV and the programs preferred by elementary and secondary school pupils, their parents, and their teachers. Questionnaires and interviews were used to obtain data about televiewing. Additional information was sought which related to children's grades in school, the nature and amount of their reading, their educational attainment, and their conduct and behavior. The first and second studies were made during 1950 and 1951, and were summarized in *Elementary English*, May 1952. The third study, conducted during April and May, 1952 was published in *Elementary English*, December, 1952. Subsequent studies appeared in *Elementary English* during each of the following years.

In 1958 our studies were made in the Evanston Public Schools and in the Skokie, Illinois Schools. In this latest study, there were about 2800 pupils distributed throughout grades I to XII. Inquiries were directed to children and to their parents and teachers.

Amount of Televiewing

TV came to the Chicago area in 1949.

By the spring of 1950, 43 per cent of the pupils had TV sets. In 1951, 68 per cent reported sets at home; in 1952, 88 per cent; in 1955, 97 per cent. In 1958, the average was also 97 per cent.

In 1950, the children said that they devoted on the average 21 hours per week to TV. This figure dropped to 19 in 1951, but it went up again after new channels made more diverse programs available. In 1955, the average was 24 hours, and in 1957, 22 hours. For 1958 the average was 20 hours per week.

High school students in Evanston, as in earlier studies, were found to devote less time than elementary school pupils to TV. The average in 1957, as shown in Table I, was 12 hours per week and in 1958, it was 13. Less time is given to TV in the summer than during the other seasons. According to our studies, the drop in televiewing during the summer months is about 20 to 25 per cent in total time per week. This drop has occurred rather consistently from year to year.

The Favorite Programs

Of course, favorite programs change, and year by year new offerings become popular. In 1950, the children's favorites were (in order): *Hopalong Cassidy*, *Howdy Doody*, *Lone Ranger*, *Milton Berle*, *Arthur Godfrey*, and *Small Fry*. In 1952, *I Love Lucy* became the best-liked program of both boys and girls and *My Friend Irma* and *Roy Rogers* were also very popular.

I Love Lucy continued in first place until 1955, when acclaim went to *Disneyland*. *Rin-Tin-Tin* and *Lassie* were also extremely well-liked. In 1956, *Disneyland* again held first rank, with *I Love Lucy*,

Table 1
Average Hours Spent Weekly with Television

	1951	1953	1955	1957	1958
Elementary School Pupils	19	23	24	22	20
High School Pupils	14	17	14	12	13
Parents	20	19	21	20	19
Teachers	9	12	12	12	12

third. In 1957, the children expressed these preferences: *Disneyland*, *Mickey Mouse Club*, *I Love Lucy*, and *Lassie*.

The ten most popular programs of the children in 1958 are given in Table II. The exciting presentation *Zorro* has attained first place and has replaced *Disneyland*, which had been given top ranking during the preceding three years. *Disneyland* is in second place, with third and fourth ranks given to *Bugs Bunny* and *Shock Theatre*. Fifth and sixth rankings went in 1958 to *Mickey Mouse Club* and *Blue Fairy*.

Table II
Ten Favorite TV Programs - 1958
Evanston and Skokie Totals
(Elementary Schools)

1. Zorro
2. Disneyland
3. Bugs Bunny
4. Shock Theatre
5. Mickey Mouse Club
6. Blue Fairy
7. Father Knows Best
8. Lassie
9. Maverick
10. Susie

The foregoing list includes children's responses for grades 1-6. When the group is divided into primary and intermediate levels, some noticeable differences appear. Comparison of the two lists in Table III reveals that *Zorro* is the number one choice in both groups and that *Shock Theatre* has great appeal in the middle grades. *Bugs Bunny* and *Mickey Mouse*

Club are of course favorites with the younger group.

Table III Ten Favorite TV Programs - 1958	
Grades 1 - 3	Grades 4 - 6
1. Zorro	1. Zorro
2. Bugs Bunny	2. Shock Theatre
3. Mickey Mouse	3. Father Knows Best
4. Blue Fairy	4. Disneyland
5. Disneyland	5. Maverick
6. Lassie	6. Dick Clark
7. Susie	7. Colt 45
8. Shirley Temple	8. American Bandstand
9. Superman	9. Cheyenne
10. Mighty Mouse	10. Leave it to Beaver

The following programs listed in Table IV proved the favorites of pupils in grades VII and VIII: *American Bandstand*, *Shock Theatre*, *Dick Clark Show*, *Maverick*, and *Gunsmoke*. It will be observed that *Maverick*, *Shock Theatre*, and *Father Knows Best*, popular in the elementary grades, continue to be well liked at this level. Differences between the choices of the boys and the girls may be noted in Table V.

Table VI presents the ten favorites of high school students in 1958. *Steve Allen*, given first place in 1957 has been assigned to third place. In first and second place are *Maverick* and *Gunsmoke*, while *Shock Theatre* is fourth. *Shock Theatre*, *Father Knows Best*, and *Maverick* were among the ten favorites of the elementary as well as the secondary school pupils.

The parents studied from year to year

Table IV
Ten Favorite TV Programs - 1958
Junior High School - Skokie

1. American Bandstand
2. Shock Theatre
3. Dick Clark Show
4. Maverick
5. Gunsmoke
6. Father Knows Best
7. Playhouse 90
8. Steve Allen
9. Ozzie and Harriet
10. Have Gun - Will Travel

have averaged approximately 20 hours per week televiewing. When TV was new, their average was one hour more than now. The group studied in 1958 reported 19 hours each week as the average. The favorite programs of 1958 differ somewhat from those of previous years. High in popularity are the following: *Playhouse 90*, *Father Knows Best*, *Perry Como*, and *Dinah Shore*. These programs are cited among the ten favorites given in Table VII. The most notable change from 1957 is the omission of *I Love Lucy* in this year's list of favorites.

Table V
Ten Favorite TV Programs - 1958
Junior High School - Skokie

Girls	Boys
1. American Bandstand	1. Shock Theatre
2. Dick Clark Show	2. Maverick
3. Father Knows Best	3. Gunsmoke
4. Shock Theatre	4. Zorro
5. Playhouse 90	5. American Bandstand
6. Maverick	6. Dick Clark Show
7. Ozzie & Harriet	7. Have Gun - Will Travel
8. Dinah Shore Show	8. Sports
9. Movies	9. West Point Story
10. Steve Allen	10. Sgt. Bilko

Only 25 per cent of the teachers had TV sets in 1950. An increase in TV ownership gradually raised the percentage until in 1958 it was 96. *What's My Line?* appeared as the first choice in 1951 and con-

tinued as a favorite in 1952, 1953, and 1954. The teachers showed less enthusiasm for *I Love Lucy* than did their pupils and the parents during the years 1952-1957. In 1956, the \$64,000 *Question* shared first place with *What's My Line?* while Lawrence Welk was the most popular program in 1957. The ten programs favored by the teachers in 1958 are found in Table VIII. These include: *Playhouse 90*, *Bold Journey*, *Perry Como*, *News*, and *Wide Wide World*.

Problems in Adjustment and Behavior

In the earlier studies, large numbers of parents and teachers reported behavior problems associated with TV. Cited were such items as: increased nervousness in children, impoverishment of play, disinterest in school, and eye strain. As the years have gone by, the frequencies of such reports have decreased.

Some parents and teachers too have pointed out that the TV offerings this year have included an unfortunate high fre-

quency of westerns and other over-exciting presentations featuring violence and crime. However, both groups mention certain types of programs that they believe have distinct merit for children. In Table

IX the desirable children's programs suggested by the parents are set forth.

Despite the unfortunate characteristics of some programs, the teachers are reluctant to regard TV as the primary source of children's misdemeanors and undesirable conduct. Some of them have studied carefully, with special reference to TV, those children in their classes who display serious problem behavior. In every case of serious maladjustment, they have found that other factors, such as an unfavorable environment, seem to contribute to the child's undesirable conduct or behavior. But these teachers and many parents too, stressed their feeling that too many crime and western programs are being presented; and they deplored the type of movies that children now see so frequently on TV.

Among the kinds of programs teachers would like to see more often, a preference was displayed for more opera, travelogues, great plays, good music, news and science programs. The parents' desires were very similar in that they also wanted more tra-

Table VI
Ten Favorite TV Programs - 1958
Evanston Township High School
(9 - 12 Grades)

1. Maverick
2. Gunsmoke
3. Steve Allen
4. Shock Theatre
5. Father Knows Best
6. Playhouse 90
7. Perry Como
8. American Bandstand
9. Dick Clark Show
10. Meet McGraw

velogues, plays, science, and good music. The parents stated a desire too for more family situation programs. The children seemed to echo their favorite programs in asking specifically for more *Disneyland*,

Zorro, and *Lassie*.

In various reports of favorite children's programs made over the past nine years, one may note high frequency of westerns and other offerings which feature crime and violence. Despite protests from parents and teachers, producers have continued to make very large numbers of such pictures for use on TV. In 1954, *The Na-*

Table VII
Ten Favorite TV Programs - 1958
Parents (Combined List)

1. Playhouse 90
2. Father Knows Best
3. Perry Como
4. Dinah Shore
5. Lawrence Welk
6. Sports
7. Movies
8. Omnibus
9. What's My Line?
10. Person to Person

tional Association for Better Radio and Television stated that programs featuring crime and violence had increased 400 per cent during the preceding three years. In a sixty hour study, 26 hours of programming were found to be "objectionable." And five shows were classified as "most objectionable."

In 1955, the Association reported some improvement traceable to (1) "the steadily declining audiences for crime shows and (2) the availability of programs with positive values." The association has continued to emphasize the undesirability of many westerns, crime presentations, and other presentations. In 1957, the Association noted "the rapidly increasing number of crime-westerns being broadcast when children are listening."

Because of the great variation in TV offerings as well as the questionable nature of some presentations, it is clear that par-

ent and school guidance are needed if children are to learn to make the most of TV and to choose programs with discrimination. Moreover, children should be encouraged to develop balanced and individually suitable patterns of leisure activity. These patterns should include not only TV but also outdoor play, desirable group pursuits, and reading and study activities.

Table VIII
Ten Favorite TV Programs - 1958
Teachers - Combined

1. Playhouse 90
2. Bold Journey
3. Perry Como
4. News
5. Wide Wide World
6. Person to Person
7. Lawrence Welk
8. What's my Line?
9. Omnibus
10. Climax

Televiewing, Grades in School, and Reading

There are some conflicting reports published from time to time concerning the relationship of televiewing to grades in school. Our studies have rather consistently shown little relationship between the amount of televiewing and the school grades received by boys and girls.

Similarly, there has been much speculation about the relationship of televiewing to reading. From a number of sources, it seems evident that children today are reading a little more than they did a decade ago. This is shown by reports of librarians and teachers as well as by the pupils' own statements. Of course many children can not remember a time when they did not have access to TV. But of those who now can recall pre-TV days, 45 per cent stated that they read more, 26 per cent about the same, and 29 per cent less.

From these and other investigations, it appears that children are reading somewhat more at the present time than before TV came to their homes. There are of course some who read less now; these children are considered a real problem by their parents and teachers, who often look on TV as a threat to reading.

The threat of TV to reading can be met in part by constructive efforts of teachers. Seventy-nine percent of the children in the Evanston study report that teachers are offering them guidance and valuable suggestions for televiewing. These teachers are encouraging their pupils to note new words heard on TV and to select presentations related to school work. They are guiding them also to books associated with TV programs, and are encouraging boys and girls to seek out excellent programs in science, current events, and world affairs. As a result, many children are deriving benefits from TV. The acquisitions of such pupils offer a glimpse of what TV at its best can mean to children and youth especially when individual guidance and encouragement are given. TV presents some problems, it is true, but it also offers unparalleled opportunities to promote the educational and avocational interests of boys and girls.

There seems to be among some parents a curious mistrust of their own ability to deal with the problems created by television. They observe with apprehension the appeal TV has for children, but sometimes question the effectiveness of their efforts to provide guidance. The inescapable conclusion seems to be that television is a real problem or liability largely in homes where it is permitted to become one. And, it is proving an asset in many

Table IX
Desirable Programs for Children
Suggested by Parents in 1958

Program	Type
Mickey Mouse Club	Combination
Disneyland	Variety - Animated
Lassie	Animal
Captain Kanagroo	Variety - children
Mr. Wizard	Science
Ding Dong School	Pre-school
Blue Fairy	Fantasy
Shirley Temple	Fairy Tales
Father Knows Best	Family situation
Leave it to Beaver	Family situation

homes in which parents are planning varied ways in which TV can be used to yield greater benefits and satisfactions. Employing methods similar to those utilized by teachers, parents are increasingly guiding the televising of children and are suggesting programs for them to

see and relate to constructive endeavor. Some parents are using to advantage interests engendered by televising to promote reading. As a result, more and more children are deriving benefits from televising. But it should be pointed out too that many programs are inferior and that relatively few are available which can be used to stimulate worthwhile educational effort. Accordingly, parents, teachers, and commercial agencies should work together to develop more desirable and provocative offerings for children. The widespread appeal of TV provides an unparalleled opportunity for influencing children in positive ways. To do this, programs must be planned and developed through cooperative efforts of capable and interested adults.

EARL R. HUTCHISON

These Modern Children's Tales

Going through the attic of my house the other day I came across some issues of *The Aldine*, an illustrated monthly journal noted (in yesteryears) for its art pictures, woodcuts, etc.

The December, 1873, issue that I thumbed through had in it a delightful childhood tale entitled "Little Red Riding Hood." But its content and moral was disturbingly different from the one I'm accustomed to reading to my little boy on the average of once a month. (Or more often, depending upon the law of demand.)

The father in this version is described as a person who cut down trees in the great forest and the mother as one who sold poultry, milk, eggs, cream, and butter. And Little Red Riding Hood had "cheeks like

an apple and wore a cloak as red as a poppy" and the coat had a hood.

After a description of the setting, Little Red Riding Hood is told to take a cake and a pot of fresh honey to her grandmother. She's also told not to "chatter with folks, or pick flowers on the way." Little Red Riding Hood promised to do as she was told.

But she *did* loiter on the way and *did* stop to pick flowers. And as she picked a lovely blossom, a grim gray wolf saw the little "girl of the scarlet hood and smelt the cake and pot of honey in her basket" and said:

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"If I might be a flower, I'd grace that bosom."

"Oh, what a sweet-spoken beast it is," said Red Riding Hood.

"Grant me one little kiss before you go," exclaimed the wolf.

Red Riding Hood was a little afraid, however, and refused, but she did divulge where she was going, and her name, and where her grandmother lived, and how to get into the cottage. And then the wolf left her.

Needless to say, he races to grandmother's house, gains entrance, gobbles grandmother up and dons her garments.

Meanwhile, back in the woods, Riding Hood sets down her honey and cake to chase a butterfly, and a mouse steals the cake. A dragon-fly then darts by and Riding Hood is off again—returning to find that ants had devoured the honey. She wonders what excuse she can make for the honey and cake.

She is sobbing when she gets to grandmother's and in answer to the queries, "Where is the cake your mother promised to bake? and where is my honey?", she answers: "Please, grandmother, ma is not able to bake to-day, and as for the honey, what makes you expect any?"

The wolf asks Riding Hood then to get into bed to warm him and Riding Hood takes off her clothes and "into bed goes." And then occurs the question-answer period of the story:

"Oh, granny, I view your long ears with surprise!"

"They're to hear all you say to the letter."

"Oh, granny, how fiery and big are your eyes!"

"They're to see you all the better."

"Oh, granny, your teeth are tremendous in size!"

"They're to eat you!" *And he ate her.*

And so the curtain rings down on grandma's cottage small.

The version of Little Red Riding Hood that I am forced to read my little boy differs somewhat from the above: The wolf finds out where grandma lives and goes there, enters, and grandma hides in the closet. Riding Hood does not tarry, and has all her food intact when she arrives at grandma's. The question-answer session is related without the rhymes, and when the climax of the tale is reached and the wolf says: "The better to eat you with!" Little Red Riding Hood cries out, a hunter conveniently enters the cottage and shoots the wolf.

I've also noted that other children's tales have undergone similar changes. Did you know that two of the "Three Little Pigs" are no longer eaten by the big bad wolf? Nowadays, when their huts are huffed and puffed down, they slip away and hide in the big forest and so escape. The wolf, nowadays, is not destroyed but goes off in a huff when he discovers he cannot puff down the brick house. And when I try to ad-lib and transform the stories to their original versions, I'm firmly set aright by my five-year-old boy.

It's rather disconcerting to pick up one of the old tales to read to your children and then discover that the whole thing's been mutilated in such a disturbing fashion—the delicious thrills and anticipations of childhood deleted apparently without discrimination.

I always figured a child needed these little chills and thrills, but evidently the publishers of children's books don't feel that way. But in checking with persons in the field of children's literature, in this community of Potsdam, at least, I find they

also feel that the book publishers are wrong in re-writing these children's tales. And these persons feel even more strongly about the issue. They feel the publishers may very well be jeopardizing children's well-being and contributing to the rise of horror comic books.

One of the authorities questioned about this book-publisher censorship was Miss Gretchen Westervelt, head librarian at Potsdam State University Teachers College and one who conducts courses at the college in story-telling and in juvenile literature for young children.

According to Miss Westervelt this type of over-protection is harmful.

"There is cruelty and greed and envy in life," she said. "If the children are not acquainted with it early in life, and childhood tales are one way of acquainting them, when they are finally confronted with it they may be shocked terribly."

There are thousands of stories available for children, Miss Westervelt said. If one story is not appropriate for a particular age group then another should be substituted.

"It's almost criminal to weaken stories the way that they are being weakened," she added. "Children need an outlet for some of their more strong emotions, and after all, justice in all these stories is strong. And I never knew of a child perturbed by the little pigs being eaten by the wolf." And as an after-thought, "There are no Forever Ambers in the books."

Miss Barbara Garrett, head librarian at the Potsdam Public Library, agreed with Miss Westervelt, and could see no psychological disturbance being created by the use of the traditional forms.

"As a matter of fact," she said, "when you're telling a story to children and you come to the part where the old witch burns, no matter how gory the details are, the children laugh. They're simply delighted with the tale. The tales are not vicious or realistic enough to give children nightmares."

Associate Professor Laurena Ramsdell, whose students at Potsdam SUTC last year conducted a story-telling hour for young children at the Potsdam community library, was very vehement in her denunciation of censorship practices by children's book publishers.

"Children," she said, "do not read the things into stories which we do. It's nonsensical to change these stories which have come down to us through the years."

Her students, experienced now in storytelling, feel the same way.

So we all agreed that the changes taking place in children's literature today are ill-advised. (I see that even *Huckleberry Finn* has undergone some intensive criticism.) They suggested writing to the book publishers and voicing protests.

Maybe I will. Maybe I'll protest the inclusion of "hood" in the title of "Little Red Riding Hood." After all, the word today does have unfortunate connotations.

Attend the Council convention in Pittsburgh, Nov. 27-29.

JOHN WALDMAN
AND
FRANCES ORALIND TRIGGS

The Measurement of Word Attack Skills

The teaching of English language skills in the public schools has been under severe and indiscriminate fire during the past few years. And now, as might be expected after such an onslaught against both English teachers and English teaching, a reaction has occurred. More and more frequently an occasional objective fact is heard. Young people of today *do* know how to read better than their parents and grandparents did when they themselves were youngsters. Public school education in every foreign land is *not* superior to American education. The Soviet system of educating their young people is *not* necessarily the way we want to educate our own children, unless we are willing to accept certain other features of the Soviet system as well. These are a few examples.

But this is not to say that all is perfect in the teaching of English language skills.

Public school teachers themselves, for example, are aware of the needs of their pupils for more and better instruction in the basic communication skills. They recognized these needs long before the first sputnik was launched and even before feature-article writers and commercial publishing houses discovered that attacking the three R's paid off in cash.

Teachers, especially of primary and elementary school children, are also aware that the learning of specific language skills is often delayed far beyond the time these skills should be developed. And when the skills are developed they are likely to be much too general, thus leading to both a

lack of reading comprehension and inaccurate thinking. Poor spelling is one of the obvious symptoms.

Thus, if it is true, as many teachers and not a few laymen think it is, that the schools are neglecting the teaching of word attack skills in the early grades and that this one lack may be the cause of various communication skills problems right on through to college, then it is up to the schools to be able to answer this charge.

Unfortunately, they can't answer it because they do not have the objective data from standardized testing. They can only express opinions.

In 1952, The Committee on Diagnostic Reading Tests, Inc., a non-profit, educational service organization, incorporated a word attack section in its Diagnostic Reading Tests (Lower Level Survey Grades 4-8).

In 1957, the tests were extended downward to take in kindergarten and grades 1, 2, and 3.

In both of these new measuring instruments, only that material is introduced which is based on an analysis of skills as taught through a basic reading series. While it is true that the various series of basic readers differ in the specific vocabulary which they introduce, they do not differ markedly in the skills taught and the

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level at which these skills are introduced. One series of basic readers makes this statement concerning the status of students who have been taught using that series of readers, kindergarten through sixth grade. By fifth and sixth grade levels, "most children will have developed mature language understandings and word attack skills that will enable them to identify the sound and meaning of any word that they encounter in a context that is meaningful to them. To attack independently those words that are in their speaking-meaning vocabularies, pupils may be expected to use word analysis and context clues to derive the pronunciation and meanings of any words beyond their experiential backgrounds. They may be expected to use a glossary or dictionary and the general contextual setting surrounding the unfamiliar word." (Guide Book to accompany *The New People and Progress*, a grade six textbook in the Scott-Foresman series). All that is needed, then, is for this level of proficiency to be actually reached, and then no businessman, parent, or public official will be able to criticize the work which our public schools are doing in the teaching of reading.

Actually this is far too optimistic a statement. It is true that it is well to keep such an aim before the teachers and that some children will attain it. But in the examination of the normative data on the Lower Level Survey Section of the *Diagnostic Reading Tests*, Book I, it is evident that many children leaving sixth grade have not approached the attainment of this degree of proficiency in word attack skills and cannot do so.

The outline of word attack skills taught in grade 1-8 and measured by the

Diagnostic Reading Test, kindergarten through grade eight, is the same as those taught using the various series of basic readers. In grades 1-3 these skills are introduced gradually. In grades 4-8, these skills, which have been established in the first three grades, are extended and reinforced and are maintained by frequent application to many different reading situations. An additional skill not included here is the extension of word attack skills to dictionary work. Children in grades 4, 5, and 6 learn to generalize from the many situations to which these skills are applied and to follow certain principles which are developed to guide them. This is what is meant by reinforcing and maintaining these skills.

Children in grades 7 and 8 begin to work in the specialized subject matter areas. It is here that they will be most seriously handicapped if they have not acquired a working knowledge of word attack skills as outlined, and have not maintained and reinforced these skills in grades 4, 5, and 6. The reading and intelligent handling of technical vocabulary, both as read and written, are often the first areas where a student with good verbal skills is handicapped if he does not have word attack skills which he can apply almost automatically as needed. It is not possible for a student to learn by sight large numbers of technical words. Also, unless he can look within a word he cannot group words into families and quickly recognize their meanings as modified by prefixes and suffixes. The student without adequate word attack skills will have to memorize the spelling of these words also.

In addition to the data gathered through norms on the Lower Level Survey

Test and showing the number of students inadequately trained in word attack skills, data were presented some years ago on the Word Attack Test from the Upper Level battery of *Diagnostic Reading Tests*, which is also a group test, grades 4 through college freshmen years. An analysis of these data indicated that in some curricula in our colleges students are found who have median word attack skills no greater than fair and good readers in the fourth grade. This test, however, is not a test which follows the curriculum as closely as does the Lower Level Survey Test word attack items. The test is largely a test of auditory discrimination as applied to words out of context using matching techniques, silent letter techniques, and the ability to hear accurately the number of syllables in a word without regard to the exact division of the word.

If the research from 1900 to the present date is carefully analyzed, it shows that we know how to do a good job in teaching reading. But some of the conditions, both within the schools and in society itself, result in our doing a far poorer job than we should do. Some problems and their specific applications may be mentioned here.

It should be remembered that speech is the first language skill to which a student is introduced. He learns to listen to his own babblings and to select those sounds he makes which are the same ones he hears others make. Thus, he sets up a speech pattern. This speech pattern is closely related to the development of reading skills in the first few grades in school. It is found that during the first few months of school the development of language skills may actually be retarded. Previous to entering

school there has been little restriction on the practice of verbal expression. A child is allowed to talk whenever he feels like it, within the margins of courtesy, and when he is alone he may talk to himself as freely as he cares to. In school, while the practice varies with the teacher, the opportunity to talk is somewhat reduced. Also, the very social situation in which he finds himself may cause him to fear to express himself. When he does express himself he may be criticized for the quality of his expression. Perhaps this is the first time he has been criticized, or any attention given to his speech, and thus he may be sensitive about that. Also the language pattern which the children follow will now be the language pattern of their peers and not the language pattern of adults. There is reason to think that when a child is alone with adults, the fact that he must express himself as adults do to get attention and to obtain attention to his needs may cause him to develop more accurate speech patterns than when he is with his peers.

An additional factor may be that the child's attention is now concentrated on learning to read and that a large portion of his time is given over to activities related to reading. Thus, unless there is a special effort on the part of teachers to see that the transfer is made between speech and reading, this may also be a retarding factor.

There is a definite relationship between auditory discrimination and other word attack skills and spelling skills, grades 4 through 7. As shown in Tables I and II, correlations run .63 and above between the word attack (word recognition) score on the Lower Level Survey Section of

the *Diagnostic Reading Tests*, grades 4 to 8, and the *Lincoln Diagnostic Spelling Test* scores. Comparable correlations with the comprehension skills are somewhat lower, though the values do show a definite relationship to exist. The relationship of spelling skills to vocabulary skills remains about the same throughout the upper elementary school but tends to be somewhat lower than the relationship between word attack skills and spelling

skills. The relationship of auditory discrimination, when operating as the basis of the word attack skill being used, shows a very marked relationship to success in spelling. Ability to hear sound when correlated with the spelling score shows values .62-.79. This skill when applied to hearing the number of words in syllables also shows a fairly close relationship in grades five through nine.

TABLE I

Relationship between Reading Skills as Measured in Context by the DIAGNOSTIC READING TESTS: Survey Section: Lower Level (grades 4-8) and Spelling Skills as Measured by the *Lincoln Diagnostic Spelling Test* Intermediate Forms A, B, C, and D

		Correlations Spelling with Reading Skills				
Grade and School		N	Word Recognition Score 1a	Comprehension Score 1b	Vocabulary Score 2	Rates of Reading Score 3a
St. Johns	4	185	.646	.619	.629	.323
Hampton	4	127	.707	.585	.617	.306
St. Johns	5	85	.638	.500	.567	.434
Hampton	5	112	.751	.578	.580	.466
St. Johns	6	107	.623	.623	.660	.501
Hampton	6	87	.690	.565	.671	.510
St. Johns	7	91	.695	.536	.606	.500

TABLE II

Relationship of Auditory Discrimination Applied as a Word Attack Skill (when measured by THE DIAGNOSTIC READING TESTS: Section IV; Word Attack, Part 2, Silent, grades 4—College Freshmen years) and Spelling Skills (when measured by THE LINCOLN DIAGNOSTIC SPELLING TESTS).

School and Grade	N	Score 1	Score 2
		Ability to hear Sounds of Letters in Words vs Spelling	Ability to hear Number of Syllables in Words vs Spelling
St. John's—Grade 4	193	.67	.53
St. John's—Grade 5	219	.77	.61
St. John's—Grade 6	166	.79	.67
St. John's—Grade 7	122	.72	.72
St. John's—Grade 8	109	.75	.47
Brillion —Grade 9	53	.76	.69
Brillion —Grade 10	53	.72	.35
Brillion —Grade 11	49	.62	.38

Data gathered somewhat at random indicate that scores on the upper level work attack test (measuring largely auditory discrimination applied to words) are one of the best predictors of success in shorthand. In general, business schools and the business curricula of our high schools do not use word attack tests for this purpose, but they are missing a real opportunity when they do not do so. Also, if our shorthand teachers were aware of the close relationship between word attack and success in shorthand, some students might be taught word attack skills; then it would be expected that both the future success in shorthand and spelling skills of these students would also improve. Certainly our students who go through a business curriculum need to improve their spelling skills!

As the situation stands now there is a real need for self-administering materials to which teachers in the subject matter areas, mathematics, science, English, the humanities, and social studies can refer students whose tested word attack skills are poor and who give evidence of not being able to apply word attack skills when they meet technical vocabulary, when they spell, when they speak, and when they write.

There is one factor which seems to be responsible for much of the lack of interest which teachers have in teaching word attack skills. There is a tendency in our schools to give group "intelligence" tests at certain spaced intervals, perhaps grades 4, 7, and 10. These tests are often

interpreted using the IQ as a norm (or "misinterpreted" would be a more accurate term). It is well-known that the IQ is actually a specifically defined norm derived by dividing mental age by chronological age. These group standardized tests of so-called general intelligence may be somewhat accurate predictors of success in our verbal curricula, but they are not measures of intelligence unless intelligence is so defined for the purpose of testing only. Neither are the group measures of general scholastic ability accurate indicators of a student's ability to learn when his reading skills improve. If he is a poor reader, his lack of silent reading skills will cause him to make a lower score on a group test of intelligence than he would make if he were a good reader. Teachers who have more students in their classrooms than they can handle efficiently and who see a low IQ on the permanent record may feel that this student is doing as well as could be expected and not put forth the effort to help him to improve his reading skills.

Some teachers have been startled to find out that when a test is read to the student while he follows the test as read to him he makes scores 3 and 4 times as high as when he reads the test to himself. Much research must be done to define what the difference between auditory and silent reading scores means. If it is found that it can be used as a rough measure of students' potential to learn verbal skills it will be a far more valuable measure than the present group test of "intelligence" or scholastic aptitude.

See the advertising section for the announcement about literary maps available from the Council.

DOROTHY M. HEAGY
AND
ANTHONY J. AMATO

Everyone Can Learn to Enjoy Reading

Teachers are constantly facing the need for recommending books that can be read for fun by the children in their classes whose reading interest exceeds their reading ability. The following list has been compiled to help the teacher in at least three ways. When the teacher has become aware of the child's areas of interest, she may recommend a book that comes within the ability range of the individual child. For example, Gary is a sixth grader whose reading ability Miss Travelli estimates to be at 3rd grade level, yet his interest in stories is like that of his growth. Therefore, Miss Travelli may recommend *Pilot Jack Knight* by Anderson. The book is easy enough for Gary to read, but the notation 3-6 under the heading "Interest Level" assures Miss Travelli that Gary and his friends will not consider it a "baby book."

In the preceding example we have assumed that Gary would read the book silently first. In the same class the teacher may feel that Eric needs an opportunity to experience the enjoyment of reading aloud to an appreciative audience. Although he reads at a fifth grade level, Miss Travelli suggests that he may enjoy reading Henderson's *Augustus and the River* to his third grade brother. In the bibliography the notation for *Augustus and the River* indicates that it interests children in

grades three to six and requires average fifth grade reading ability. In doing this the teacher gives Eric a chance to interest an audience who may not be able to read the same story itself.

Saburo presents still a different situation. His reading ability is approximately fourth grade. Miss Travelli recognizes his need for being accepted by the class. Although Gannett's *Wonderful House-Boat-Train* is a story which most sixth graders can read with ease, she still recommends that Saburo read this story to his classmates. In presenting a story that is new to most of the group Saburo gains a position of respect. This kind of success encourages him to want to read still other books for fun.

The bibliography is divided into six areas of interest. Such grouping may help the teacher to locate quickly the best book to suggest to a specific child. It should be noted that both the interest level and the ability level listed for these books are estimates. Therefore, the teacher must consider the child, the book, and the situation before she makes a recommendation.

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Author	Title	Illustrator	ADVENTURE		Ability Level
			Pub-lisher	Inter-est Level	
Anderson, A. M.	Friday, the Atapaho Indian	Merryweather	45	2-6	2
	Fur Trappers of the Old West	"	45	6-9	6
	Pilot Jack Knight	"	45	3-6	6
	Squanto and the Pilgrims	"	45	2-6	2

Author	ADVENTURE STORIES CONTINUED		Illustrator	Pub- lisher	Inter- est Level	Ability Level
	Title					
Beals, Frank	Wild Bill Hickok	"		45	5-9	5
	Buffalo Bill	"		45	5-9	5
	Chief Blackhawk	"		45	3-6	3
	Davy Crockett	"		45	5-9	5
	Kit Carson	"		45	4-9	4
	The Rush For Gold	"		45	6-9	6
Brown, Vinson	John Paul Jones	"		45	6-9	6
DuBois, Wm.	The Twenty-One Balloons	DuBois		42	7-12	7
Gannett, Ruth	The Wonderful House-Boat-Train	Eichenberg		34	4-6	4
Henderson, LeGradd	Augustus and the River	Henderson		2	3-6	5
	Augustus Drives a Jeep	Henderson		2	3-6	5
	Augustus Flies	Henderson		2	3-6	5
	Augustus Helps the Marines	Henderson		2	3-6	5
	Augustus Saves A Ship	Henderson		2	3-6	5
Hogan, Inez	Nappy Is A Cowboy	Hogan		9	3-4	3
McGuire, Edna	Daniel Boone			45	4-9	6
ANIMAL STORIES						
Austin, Margot	Gabriel Churchkitten	Austin		9	K-4	3
	Gabriel Churchkitten and the Moths	Austin		9	K-4	3
	Lutie	Austin		9	K-4	3
	Peter Churchmouse	Austin		9	K-4	3
	Trumpet	Austin		9	K-4	3
Baker, Charlotte	Necessary Nellie	Baker		26	3-6	5
Bettina	Cocolo	Bettina		13	4-6	3
Bialk, Elisa	The Horse Called Pete	Moyers		16	4-6	3
Biamco, Margery	Good Friends	Paull		10	3-5	4
Chalmers, Audrey	A Kitten's Tale	Chalmers		42	K-4	3
Craine, Edith	Ki-Ki, A Circus Trooper	Craine		46	4-6	3
Davis, Lavinia	Roger and the Fox	Woodward			3-6	3
Disney, Walt	Little Pig's Picnic	Disney		14	2-4	3
	Dumbo of the Circus	Disney		14	2-4	3
	Donald Duck and His Nephews	Disney		14	3-5	3
	Donald Duck Sees South America	Disney		14	4-6	5
Ets, Marie	Oley, the Sea Monster	Ets		42	4-6	5
Fish, Helen	Animals of the Bible	Lathrop		39	4-7	5
Friskey, Margaret	Seven Diving Ducks	Patton		25	1-4	2
Henry, Marguerite	King of the Wind	Dennis		33	5-8	6
Hogan, Inez	Nono, the Baby Elephant	Hogan		9	1-3	2
Hoke, Helen	Factory Kitty	Lees		43	1-5	3
	Major and the Kitten	Thorne		43	4-5	5
Huber, Miriam	Skags, the Milk Horse	Sprague		1	2-4	3
Kinsey, Elizabeth	Patch	Davis		23	2-5	3
Lawson, Robert	Robbut, A Tale of Tails	Lawson		42	2-5	4
Leaf, Munro	Ferdinand	Lawson		42	K-4	3
	Noodle	Bemelmans		19	1-5	3
Macdonald, Golden	Little Lost Lamb	Weisgard		8	1-4	3
Mellen, Ida	Twenty Little Fishes	Bostelmann		26	1-5	4
Newberry, Clare	Smudge	Newberry		13	1-4	3
Noble, Gurre	Gwendolyn, the Hawaiian Water Buffalo	Schubert		30	3-5	3
Rey, H. A.	Curious George Takes a Job	Rey		16	1-4	3
Seredy, Kate	White Stag	Seredy		42	6-10	7
Seuss, Dr.	Thidwick, the Big-Hearted Moose	Seuss		34	1-5	4
Sewell, Anna	Black Beauty	Vance		32	5-8	5
Stilwell, Allison	Chin Ling; the Chinese Cricket	Stilwell		22	1-5	3
Stong, Phil	Honk: the Moose	Wiese		7	4-8	5
	Positive Pete	Wiese		7	4-7	5
Tousey, Sanford	White Prince, the Arabian Prince	Tousey		46	4-6	4
Williams, Gweneira	Timid Timothy; the Kitten Who Learned to Be Brave	Weisgard		36	1-4	2
Willis, Fritz	Amber	Willis		27	2-5	3
Wolo	Amanda	Wolo		28	2-6	3
Zim, Herbert	Elephants	Buba		28	3-6	3

CHRISTMAS AND RELIGIOUS STORIES					
Author	Title	Illustrator	Pub- lisher	Inter- est Level	Ability Level
deAngeli, Marguerite	Turkey for Christmas	deAngeli	44	4-7	4
Milhous, Katherine	Snow Over Bethlehem	Milhous	37	5-8	6
Pauli, Hertha	Silent Night, the Story of a Song	Kredel	18	4-8	5
Petersham, Maud and Miska	The Christ Child	Petershams	8	3-6	5
	David	Petershams	47	3-5	4
	Joseph and His Brothers	Petershams	47	3-5	4
	Moses	Petershams	47	3-5	4
	Ruth	Petershams	47	3-5	4
Sawyer, Ruth	The Christmas Anna Angel	Seredy	42	4-6	5
Tazewell, Charles	The Littlest Angel	Evans	3	6-8	5
VanDyke, Henry	The Story of the Other Wise Man	(none)	13	7-12	8
FAIRY TALES AND FANTASY					
Artzybasheff, Boris	Seven Simeons	Artzybasheff	42	4-6	5
Bailey, Carolyn	Miss Hickory	Gannett	42	5-7	6
Bishop, Claire	Five Chinese Brothers	Wiese	4	2-4	3
Brown, Marcia	Stone Soup	Brown	37	1-4	3
Brown, Slater	The Talking Skyscraper	Fabres	17	2-6	4
Deakin, Irving	Peter and the Wolf	Jones	31	3-5	3
DuBois, William	The Great Geppy	DuBois	42	5-8	5
Flack, Marjorie	Ask Mr. Bear	Flack	22	K-2	1
Gag, Wanda	Millions of Cats	Gag	4	1-4	3
	Nothing At All	Gag	4	K-3	2
Gannett, Ruth	My Fathers Dragon	Gannett	34	3-5	4
Seuss, Dr.	And to Think That I Saw It on Mulberry Street	Seuss	41	2-4	3
	Bartholemew and the Oobleck	Seuss	4	3-5	4
	The 500 Hats of Bartholemew Cubbins	Seuss	41	2-5	3
	The King's Stilts	Seuss	34	4-6	4
	McElligot's Pool	Seuss	34	1-4	2
Glick, C.	Oswalk's Pet Dragon	Wiese	4	4-6	4
Hurd, Edith	Benny the Bulldozer	Hurd	21	2-4	3
Jones, Elizabeth	Twig	Jones	22	4-6	4
Kinthead, Beatrice (Translator)	A Ring and a Riddle	Beck	19	4-6	5
Lamkey, Rosemary	Lonely Dwarf	Lamkey	15	2-4	3
Lawson, Robert	Ben and Me	Lawson	20	6-10	7
Lofting, Hugh	The Story of Doctor Dolittle	Lofting	19	4-8	6
MacDonald, Betty	Mrs. Piggle-Wiggle	Bennett	19	4-6	3
Parkin, Rex	Red Carpet	Parkin	22	K-4	3
Perrault, Charles	More French Fairy Tales	Dore	6	3-6	4
Rey, H. A.	Elizabeth, Adventures of a Carnivorous Plant	Rey	13	4-6	3
Ruskin, John	King of the Golden River	Hornvath	39	5-9	6
Tashlin, Frank	The Bear That Wasn't	Tashlin	9	K-5	3
	Many Moons	Slobodkin	12	4-6	4
Thurber, James	The Steamshovel That Wouldn't Eat Dirt	Duvoisin	1	2-4	2
Walters, George	Stuart Little	Williams	13	2-6	5
White, E. B.					
INTERCULTURAL RELATIONS					
Anderson, Ethel	Rainbow Campus	None	29	7-12	7
	The Scarlet Bird	Ayer	29	7-12	7
Beim, Lorraine and Jerrold	Sasha and the Samovar	Busoni	12	2-3	2
Bellemans, Ludwig	Hansi	Bellemans	42	3-6	5
Bishop, Claire	Pancakes - Paris	Schreiber	42	5-9	5
Credle, Ellis	The Flop-Eared Hound	Townsend	31	3-6	4
deAngeli, Marguerite	Bright April	deAngeli	8	3-8	5
	Elin's Amerika	deAngeli	8	5-7	5
	Henner's Lydia	deAngeli	8	4-7	5
	Jared's Island	deAngeli	8	5-8	5
	Thee, Hannah!	deAngeli	8	5-8	5
	Up the Hill	deAngeli	8	5-8	5
	Yonie Wondernose	deAngeli	8	4-7	5

INTERCULTURAL RELATIONS CONTINUED

<i>Author</i>	<i>Title</i>	<i>Illustrator</i>	<i>Pub- lisher</i>	<i>Inter- est Level</i>	<i>Ability Level</i>
d'Aulaire, Ingri, Edgar	Children of the Northlights	d'Aulaire	42	4-5	3
Emerson, Sybil	Pigeon House Inn	Emerson	5	5-7	4
Estes, Eleanor	The Hundred Dresses	Slobodkin	12	3-8	4
Evans, Eva	Araminta	Berry	32	3-5	3
	Jerome Anothony	Berry	32	3-5	3
Faulkner, Georgene	Melindy's Medal	Fax	26	4-7	5
Gates, Doris	North Fork	None	42	6-9	5
Jackson, Jesse	Call Me Charley	Spiegel	13	4-9	6
Justus, May	Fiddler's Fair	Chisholm	46	7-9	7
Latimore, Eleanor	Peachblossom	Lattimore	12	3-5	4
Means, Florence	The Moved Outers	Blair	16	7-12	8
	Shuttered Windows	Sperry	16	7-10	8
Moon, Carl and Grace	Book of Nah-Wee	Moon	8	1-4	3
Petersham, Maud, Miska	Miki	Petersham	11	2-5	3
	Auntie and Celia Jane	Petersham	11	3-5	4
Sharpe, Stella	Tobe	Farrell	40	2-5	3
Stafford, Kay	Ling Ting and the Lucky Cricket	Zibold	24	4-6	4
Wallower, Lucille	Chooky	Wallower	25	3-5	3
Wiese, Kurt	Fish in the Air	Wiese	42	1-5	3
Yomen, Ben	Roberto, the Mexican Boy	Yomen	46	1-3	1

REALISM

Beim, Jerrold	Andy and the School Bus	Shortall	28	K-3	1
Bell, Thelma	Mountain Boy	Bell	42	4-6	5
Bemelmans, Ludwig	Madeline	Bemelmans	38	2-6	3
	Sunshine	Bemelmans	38	5-8	5
Beskow, Ella	Pelle's New Suit	Beskow	13	1-4	2
Bromhall, Winifred	Belinda's New Shoes	Bromhall	18	3-6	3
	Johanna Arrives	Bromhall	18	3-4	3
Brown, Margaret	The Little Fisherman	Ipcar	36	K-3	2
Burton, Virginia	Mike Mulligan and His Steam Shovel	Burton	16	K-4	2
Credle, Ellis	Across the Cotton Patch	Credle	29	3-4	3
	Down, Down the Mountain	Credle	29	2-5	3
deAngeli, Marguerite	The Door in the Wall	deAngeli	8	4-9	6
Edmonds, Walter	The Matchlock Gun	Lantz	6	5-8	5
Enright, Elizabeth	The Saturdays	Enright	35	5-9	7
Estes, Eleanor	Ginger Pye	Slobodkin	12	4-8	6
	The Middle Moffat	Slobodkin	12	4-8	6
Flack, Marjorie	Boats on the River	Barnum	42	2-4	3
	Wait for William	Flack	16	K-4	2
Gates, Doris	Blue Willow	Lantz	42	6-8	6
	My Brother Mike	Dennis	42	6-8	6
	Sensible Kate	Torrey	42	6-9	6
	Trouble for Jerry	Torrey	42	6-9	6
Gay, Zhenya	Manuelito of Costa Rica	Crespi	11	4-6	4
Hark, Ann	Story of the Pennsylvania Dutch	DeWitt	13	4-6	5
Hills, Verna	Here, Suzy!	Downer	21	2-4	2
Holberg, Ruth	Mitty and Mr. Syrup	Holbert	8	2-4	2
Hunkins and Allen	Sod-House Days	Hunkins	1	4-7	6
	Tepee Days	Hunkins	1	4-7	6
	Trapper Days	Hunkins	1	4-7	6
Lawson, Robert	They Were Strong and Good	Lawson	42	3-5	4
Leaf, Munro	Wee Gillis	Lawson	42	3-6	3
	How to Behave and Why	Leaf	19	3-6	2
	Let's Do Better	Leaf	19	4-6	3
	Robert Francis Weatherbee	Leaf	19	2-3	2
	Safety Can Be Fun	Leaf	19	3-6	2
	A War-Time Handbook for Young Americans	Leaf	39	4-6	3
Lenski, Lois	Strawberry Girl	Lenski	19	4-7	6
McClintock, Marshall	Story of the Mississippi	DeWitt	13	4-6	4
McCloskey, Robert	Blueberries for Sal	McCloskey	42	1-4	2
	Centerburg Tales	McCloskey	42	5-8	6

ELEMENTARY ENGLISH

REALISM CONTINUED					
Author	Title	Illustrator	Pub- lisher	Inter- est Level	Ability Level
McNeer, May	Homer Price	McCloskey	42	4-8	6
	Story of Great Plains	DeWitt	13	4-6	4
	Story of Southern Highlands	DeWitt	13	4-6	4
Mason, Miriam	The Middle Sister	Paull	22	3-6	3
Milhous, Katherine	Patrick and the Golden Shoes	Milhous	37	2-6	4
Petersham, Maud and Miski	Story Book of Coal	Petershams	47	4-6	5
	Story Book of Oil	Petershams	47	4-6	5
	Story Book of Wheat	Petershams	47	4-6	5
	Story Book of Wool	Petershams	47	4-6	5
Poe, Edgar Allan	Gold Bug and Other Stories		43	7-10	7
Puner, Helen	Daddies	Duvoisin	21	K-3	2
Retan, Walter	Wanted: Two Bikes	Chapman	1	4-6	4
Sawyer, Ruth	Roller Skates	Angelo	42	6-10	8
Steiner, Charlotte	Kiki Dances	Steiner	8	K-3	2
Stong, Phil	Farm Boy, A Hunt for Indian Treasure		7	4-6	4
Tousey, Sanford	Airplane Andy	Wiese	8	4-5	4
	Bill and the Circus	Tousey	8	2-4	2
	Cowboy Tommy	Tousey	8	3-5	4
	Cowboy Tommy's Round-Up	Tousey	8	4-6	4
	Stagecoach Sam	Tousey	8	3-6	5
Tresselt, Alvin	Rain Drop Splash	Weisgard	21	K-3	2
Urmston, Mary	The New Boy	Turkle	8	4-7	4

PUBLISHING COMPANIES

- American Book Company (Aladdin Division), New York
- Bobbs-Merrill Company, New York
- Childrens Press, Chicago, Illinois
- Coward-McCann, Inc., New York
- Thomas Crowell Company
- Didier, New York
- Dodd, Mead and Company, New York
- Doubleday and Company, New York
- E. P. Dutton and Company, New York
- Grosset, Dunlap and Company
- E. M. Hale and Company, Eau Claire, Wisc.
- Harcourt, Brace and Company, New York
- Harper and Brothers, New York
- D. C. Heath and Company, Boston, Mass.
- Henry Holt and Company
- Houghton Mifflin Company, New York
- Hyperion Press, New York
- Alfred A. Knopf, New York
- J. B. Lippincott, New York
- Little Brown and Company, Boston, Mass.
- Lothrop, Lee and Shepard Company, New York
- MacMillan Company, New York
- Robert W. McBride and Company, New York
- McGraw-Hill Book Company (Whittlesey House)
- David McKay Company, Philadelphia, Pa.
- Julian Messner, New York
- Mistletoe Press
- Wm. Morrow and Company, New York
- Thomas Nelson and Sons, New York
- Keith Stone, Ltd., Honolulu, Hawaii
- Oxford University Press
- G. P. Putnam Sons, New York
- Rand McNally Company, New York
- Random House, New York
- Rinehart and Company, New York
- Wm. R. Scott, Inc., New York
- Charles Scribner's Sons, New York
- Simon and Schuster, Inc., New York
- Frederick A. Stokes Company, New York
- University of North Carolina Press
- The Vanguard Press, New York
- The Viking Press
- Franklin Watts Inc., New York
- The Westminster Press, Philadelphia, Pa.
- The Wheeler Publishing Company
- Albert Whitman and Company, Chicago, Illinois
- John C. Winston and Company, Pasadena

NOVEMBER BOOK FAIR CALENDAR

- 1-9—Sixth Chicago Tribune "Miracle of Books" Fair.
 2-8—CHILDREN'S BOOK WEEK, 40th anniversary of its celebration.
 2-9—Fourth Minneapolis Children's Book Fair.
 7—Second Week of the Detroit Children's Book Fair.
 9-16—Sixth Cleveland Boys' and Girls' Book Fair.
 12-19—Fourth Hampton, Va. Book Bazaar.
 15-30—Ninth Washington Post and Times Herald Children's Book Fair.
 30-Dec. 4—First New Haven Book Fair.

Violence in Children's Books

AN EDITORIAL

We publish in this issue an interesting article by Professor Earl Hutchison on the question of violence in children's classics. The author laments the present tendency to edit scenes of mayhem and horror out of such beloved tales as *Little Red Riding Hood*. The professor's principal argument is that children should be introduced to the world of reality as early as possible, and that we should not attempt to protect them from the unpleasant and sometimes terrifying aspects of life.

The professor's argument has a certain plausibility. Human life can be cruel, and at least some of children's reading ought to include some reference to experiences which are less pleasant than trips to grandfather's farm or romps with the family pets.

Eventually every learner should acquire some notion of the kinds of behavior in which human beings have engaged. By the time they are grown up, they should have more than a verbal knowledge of the hazards of being alive, including not only those that come from the hostile elements of nature, but also and perhaps particularly those that come from the depravity of man. The mature adult must constantly mediate between what is and what should be. He knows that mankind is capable of ferocious atrocities, and he may number among these the ingenious tortures by Genghis Khan upon his prisoners, and the sadistic methods of inquisition of religious dissenters in medieval and modern times. He will certainly include the history of modern warfare and the treatment of

prisoners even in our own fratricidal Civil War. He will note that the level of human mercy has not materially increased after Hitler's mammoth massacres, our own bombings of Hiroshima and Nagasaki, and the Russian outrages in Hungary. All of this adds up to a fairly dim view of human morality. The problem of introducing ourselves to our children is by no means a simple one.

We must at once concede to Professor Hutchison that the modern horror comics are often no more shocking to young children than are some of the so-called children's "classics." It may be that the maimings and killings in the fairy tales seem somewhat more remote than those in the lurid comic books on the newsstands and the drugstores. We must still face the problem of helping our children to come to terms with reality.

The problem becomes essentially one of psychology. Whatever lessons adults may draw from the wisdom of little children ("Except ye become as little children ye cannot enter the Kingdom of God"), we have responsibility for shielding them in early years to some extent from the terrors to which they will all eventually be exposed.

The role that children's literature plays in this process has been oversimplified, including, in the judgment of this editor, by Professor Hutchison. If in some instances we can make fantasy of the fairy stories, in others we must "temper the wind to the shorn lamb." The child who has night-

(continued on page 473)

National Council of Teachers of English

Councilletter

News of the Year

Your president's State of the Council message for 1958 is by and large a happy one. The Council continues to grow and prosper, to serve an ever-increasing number of English teachers more efficiently, and to cooperate extensively with sister organizations. The morale of our forty-three thousand-plus members and subscribers was never higher. With nearly fifty years of distinguished performance behind us, we seem truly destined for bigger and greater things. Relatively speaking we are a young organization, but who would dare predict now what we may accomplish in the next fifty years?

Let me remind you of some further evidence of our growth and attainment since Dr. Mackintosh's report of November, 1957. The Council now owns the *English Journal* and *College English*. The mortgage is paid, we have no outstanding debts, and we can proceed with confidence to build our new home in Champaign. Dues remain at \$4 for 1958 though you authorized an increase to \$5 if it were needed. Our third series of European tours, directed by experienced travellers and English teachers, provided a rich and informative program, including a trip to the World's Fair and nine days at Stratford-on-Avon. During June and July the Council co-sponsored sixteen workshops, so regionally well placed that most interested teachers could find a workshop not too far from their own doorsteps.

Four Significant Projects

The major new projects this year were (1) the NCTE Achievement Awards to Outstanding High School Seniors for Excellence in the Language Arts, (2) the Basic Issues Con-

ferences, preliminary step toward a Cooperative English Program, (3) the launching under the Council banner of a new magazine, *Abstracts of English Studies*, and (4) the Commission on the Profession. Designed to honor publicly the best high-school English Seniors in the United States, the Achievement Awards have engaged the time since January 1958 of some of our best student and teacher personnel. The list of State Chairmen reads like *Who's Who* in NCTE. The Committee on Awards hopes early in January 1959 to pass the good news on to the successful high-school Seniors, to the press, and to the college admissions officers. The loyalty and hard work of judges and chairmen have made this venture a success in its very first year. The entries (2,319) may be smaller the first year than we had planned, but the next year should see them at full strength.

Thanks to a grant from the Fund for the Advancement of Education, the Council's representatives have met three times in New York with representatives of the Modern Language Association, the College English Association, and the American Studies Association to explore the basic issues now facing the profession of English teaching. So many central ideas sprang from these harmonious, though sometimes spirited discussions that a small committee of five, working with Chairman Albert H. Marckwardt, will try to summarize recurring issues. Following that, we hope to proceed under full sail with the Cooperative English Program. We shall welcome, shall indeed almost require foundation help in order to achieve our ends. This project is so vitally important to Council members that a large portion of the General Session

(Thursday, 8 p.m.) at the Pittsburgh Convention has been given over to a panel discussion on this subject.

In January, 1958, a number of college English teachers under the leadership of Lewis B. Sawin of the University of Colorado launched a new magazine, *Abstracts of English Studies*, intended to summarize very briefly significant articles from some 250 learned journals. During the summer arrangements were made for the Council to take over the publication of this useful new magazine, with the same editorial staff at the helm. One may subscribe to this 12-issue-a year publication without being a member of NCTE, and a subscription does not carry membership privileges.

The new Commission on the Profession has been established with a complement of twelve members from many types of schools, from every level of teaching, and from representative areas over the nation. It will hold its first series of meetings on Wednesday before Thanksgiving. Launching a commission is somewhat like meeting one's first class at the beginning of the semester—there are some things one can not do until the class meets. Furthermore, the Council president, who was chosen to direct the Commission, has been immersed in Council duties. But you may expect to hear a great deal about the Commission in Pittsburgh, and your help is solicited. We shall not bombard you with questionnaires, but we need to know any ideas and suggestions you may have for improving the profession.

Publications and Work in Progress

Several NCTE committees have broken into print during the year or promise to do so before the year is over. *Contemporary Literary Scholarship*, edited by Lewis Leary, stems from our Committee on Literary Scholarship and the Teaching of English. This book has been well received, and the Council can be justly proud of it. Donald Tuttle's Committee on Preparation and Certification of Teachers of English has provided us with its bibliography for 1950-56

in a valuable and attractive pamphlet bearing the Committee's name as its title. The Committee on Playlist expects to have its *Guide to Playlist Selection* in print by November, and the Secondary Section Committee anticipates the appearance soon of its portfolio of articles on the teaching of communication. These are only samples of what busy committees are doing—this is not the place for bibliographies. Nor does it include publications like Irvin C. Poley's *Speaking of Teaching* or Donald W. Emery's *Variant Spellings in Modern American Dictionaries*, neither emanating from NCTE committees. Mr. Emery's booklet, sponsored by the Puget Sound Council of Teachers of English, provides an excellent example of the Council's recently established policy of encouraging affiliates financially to enable them to publish selected worthwhile manuscripts.

The Commission on the English Curriculum proceeds apace with Volumes IV and V of the Series. James A. Work, editor of the college volume, has arranged with the Commission for an editorial board of ten or twelve scholar-teachers selected from the four member groups of the Cooperative English Program. Division assignments have been made. I wish in passing to note and to commend the fine spirit of cooperation that prevails on this board.

Cooperation and Representation

The Council this year has followed its usual pattern of cooperation and mutual understanding with other organizations working in somewhat related areas. In addition to the illustrations already cited, it has shared programs or personnel with the International Reading Association, and the American Library Association. It received thanks from the American Heritage Foundation and National Library Week for timely help to their respective campaigns. The Modern Language Association of America, seventy-five years old this year, has invited the Council president to contribute a paper to its Anniversary number of *PMLA*.

We receive numerous invitations from

national organizations and institutions to send representatives to annual and special meetings, to presidential installations, and so forth. I have space for only a few examples. Dwight Burton, Editor of the *English Journal*, represented us at the installation of Dr. Robert Manning Strozier as President of the Florida State University; Oscar Cargill, New York University, at the installation of Dr. Robert Fisher Oxnam as President of Pratt Institute; Robert E. Thorstensen, State University of New York at Albany, at the installation of Dr. Richard Gilman Folsom as President of Rensselaer Polytechnic Institute; Past-President Luella B. Cook, at the Centennial celebration of the Shattuck School. We sent one or more representatives to the Conference on Educational Television (Washington, 26-28 May), to the meeting on Social Legislation and Information Service (Washington, 5-6 February), to the Conference on the Academically Talented Student (Washington, 6-8 February), to the Conference on International Educational Exchange (Ann Arbor), to the Conference on Teacher Education and Professional Standards (Bowling Green, 24-28 June), among others. It is pleasant and rewarding to participate with and to be remembered by these distinguished national bodies.

The Pittsburgh Program

The Executive Committee has approved "Act Well your Part" as the theme for the Annual Convention, 27-29 November, in Pittsburgh. This abbreviated quotation from Pope's *Essay on Man* seems to suit very well our preoccupation with the profession of English teaching in these stern times. Faced constantly with cold wars and periodically with chances for hot ones, frustrated by the lack of positive action which appeared to be forthcoming during the first months after Sputnik, fearful that we may be submerged in the current wave of adulation over other skills than ours, all English teachers must act their parts well in the fearsome days ahead. The General Session on Thursday night will concern itself wholly with such consider-

ations. I hope that we may convene as one family to participate in the discussion of these issues.

With commendable diligence and critical sagacity our Second Vice-President, Helen Olson, has superintended the galaxy of Friday programs. There is something for every taste, and I fear that you are going to have your usual problem of deciding among three or four enticing programs scheduled simultaneously. The Section Chairmen have likewise planned profitable and pertinent programs for Saturday morning. Being geographically next door to Pittsburgh, I can promise you that the local committee is sparing no pains to make this a great convention and to assure you a hearty welcome.

Except for the summer months the Council president has travelled widely in the East, Middle West, and South carrying the Council banner, discussing the profession, and participating in several state and local workshops. The warmth of his reception is a great tribute to the high regard which members and other English teachers everywhere have for the Council.

Brice Harris

President of the
National Council
of Teachers of English
1958.

A Dickens Film

Members and friends of the Council who attend the Pittsburgh Convention are cordially invited to attend the first showing of *Charles Dickens: Characters in Action*—the most recent film prepared by the NCTE Committee to Cooperate with Teaching Film Custodians, Inc. The showing will follow the banquet Friday evening.

The new film is a pilot project bringing together excerpts from a number of films to give insight into an author, in this case, Dickens.

It is hoped that the 21-minute, 2 reel film will motivate voluntary reading, increase under-

standing, and promote appreciation. Excerpts from *A Tale of Two Cities*, *A Christmas Carol*, *Great Expectations*, and *David Copperfield* present plot situations and introduce familiar characters. The film, it is hoped, will raise questions of characterization by the novelist through the medium of the motion picture.

Comparable films on other authors are being considered.

The committee invites comments on the new film and suggestions for future films. They may be sent to the chairman: Dr. Marion C. Sheridan, James Hillhouse High School, New Haven, Connecticut.

NCTE EUROPEAN TOURS—1959

Five weeks in the British Isles and three weeks on the Continent are included in the preliminary plans for the NCTE's all-expense study-tours for the summer of 1959.

As usual, the tours will feature places of literary interest, as study and pleasure join in a combination available nowhere else. One highlight of 1959 will be eight days in London, with study of the Victorian novel under the guidance of professors from the University of London, and trips to places depicted in those novels and in other British writing.

A second—and unique—highlight will be eight days at the University of Nottingham, studying the ways that English is taught in the British Isles. Visits to elementary secondary, and college classes, and social evenings with British teachers, as well as lectures, are being planned.

Also included in the tentative itinerary are three days in Dublin, three in Edinburgh, two in Stratford, two in Exeter, two in Heidelberg, two in Lucerne, two in Venice, two in Florence, three in Rome, and three in Paris, as well as shorter sojourns in other places of literary significance.

It is expected that the cost—covering transportation, lodging, food, guides, lectures, theater tickets, etc.—will be \$898 for the British section alone, or \$1285 for the entire eight weeks. More details will be available shortly. You may, however, reserve a place for yourself at once. Write to Study Abroad, 250 W. 57th Street, New York 19, New York, for information about reservations.

VIOLENCE IN CHILDREN'S BOOKS—AN EDITORIAL

(continued from page 469)

mares after seeing a vivid and beautiful full-page illustration of the ugly duckling, who turned and went slowly into the "dark and gloomy forest," should not be further exposed to those tales which deal with the violent and the tragic.

It is time that we stripped some of the so-called children's classics of their haloes. Many of them are "classics" only because when they were first committed to print

they had no competition from humane children's writing. Adults foist many of these inheritances from an earlier literary age upon children for purely nostalgic reasons.

The measure of the value of a child's book is the extent to which it contributes to his growth as a sturdy, well-balanced, understanding, and happy human being.

John J. DeBoer

Windows on the World

The Popular Arts in the Classroom

Edited by IRIS VINTON



Iris Vinton

O, Sweet Mystery!

"I love mysteries," say the eight-to-twelve-year-olds.

"Oh, if we only had some good mysteries!" say the librarians and reading advisors.

There is a great demand for mystery stories, but they continue to be in short supply. Something has gone awry with the law of supply and demand, it would appear. This statement is not made off the top of the head. Helen Ferris, editor-in-chief of The Junior Literary Guild, has had long acquaintance with children's books and reading interests and she finds that over the years there has been a sad and constant lack of good mystery stories for children of the middle years. The young mystery fan, in the Junior Literary Guild have often had to go unsatisfied as a result. Books with well constructed story or plot and well portrayed characters against a well realized background are not always easy to find among children's books as a whole, but they are hard to come across among the mysteries.

In the Junior Book Awards, the national reading program of Boys' Clubs of America, I discover that this shortage of good mysteries has existed for the past twelve years. Each year the boys from eight to twelve over the country declare without fail, "We'd like some good mystery stories."

Why there is a lack of this particular type of book when other interests of children are generously met, is a good question.

Miss Ferris suggested that perhaps writers and editors were inclined to ignore the mystery as not entirely worthy of the best literary efforts. Slap-dash and puny efforts in the direction of mysteries for children have done nothing surely to make the form a challenge for the

creative writer. Yet the challenge is there. Some of the greatest authors of adult books have seized upon the form and used it, with the result that some of the world's greatest literature is basically what we call "a mystery."

For instance, Joseph Conrad's *Heart of Darkness* is precisely that. With hints and clues, Conrad leads the reader on in ever more exciting situations until he at last reveals the ivory hunter and the monstrous method by which he collected the ivory.

The element of mystery has been imbedded in books of Hawthorne, Dickens, Stephen Crane, Stevenson, Emily Bronte, Scott - anyone could go on indefinitely with the names of authors who have made unforgettable use of it.

It is unfortunate that writers for children have not explored the form as earnestly as have the writers for adults as a method for telling stories with important theme and substance. Wanting to find out what happens next and how things turn out in the end can impel a young reader through a good solid story as well as through a slight yarn with no higher purpose than escape reading. In fact, children frequently express disappointment with many mysteries because the stories present no challenge to the imagination or the intelligence, and are beneath the children's level of sophistication.

Perhaps writers will take note and begin to think creatively about this very definite need.

If there is a dearth of mystery books, there

Miss Vinton is Director of Publications Service, Boys' Clubs of America, and edits this column under the sponsorship of the Women's National Book Association.

is an almost complete absence of mystery fare in movies and TV shows for the young. TV has been content to bang away at Westerns and crime to pull in the viewers of elementary school age. It is perfectly true that action is the magnet during those years. "My nine-year-old son," one father told me, shaking his head sadly, "looks at anything on TV that moves fast. He sits hypnotized before any one of the noise and action shows. He apparently does not even distinguish one from the other, for I asked him if he had a favorite and he said no." At least this solved the father's problem in limiting his son's viewing time.

A mystery movie which children can really enjoy is almost unheard of. The cinema confines itself to making films for adults.

To hope that radio, TV, and the movies will attempt to satisfy this interest is to hope for too much. These mass media can afford to do little experimenting or exploring on the network level. "Kiddie stuff," animals, fairy tales, action-packed westerns and crime have proved their quantitative worth and that is it. Mysteries for the small fry will have to wait, no doubt, for the small fry's children, who will no doubt sit hypnotized on Planet X before a spacecast of an action-packed drama of the Old Earthen West while their parents stay up for the mystery on the late show.

Books that meet the interest in "a good mystery story" are far from plentiful, but Helen Ferris went over books of The Junior Literary Guild for the past few years and lists titles that Guild members of elementary school age have liked:

Electa Clark

The Dagger, The Fish and Casey McKee.
David McKay. 1955.

Lavinia Davis

Plow Penny Mystery. Doubleday. 1942.
The Secret of Donkey Island. Doubleday. 1952.
Donkey Detectives. Doubleday. 1955.

Eleanore M. Jewett

Mystery at Boulder Point. Viking Press. 1949.

Ruth Fosdick Jones

Boy of the Pyramids. Random House. 1952.

Margaret Leighron

The Secret of the Old House. Winston. 1941.

Alice Alison Lide and Margaret Alison Johansen

The Wooden Locket. Viking Press. 1953.

Anne Molloy

Becky's Secret. Houghton Mifflin 1944.
The Secret of the Old Salem Desk. Farrar, Straus, and Cudahy. 1955.

Leona Train Rienow

The Bewitched Caverns. Scribner's. 1948.

Keith Robertson

Three Stuffed Owls. Viking Press. 1954.

Dorothy Sterling

The Silver Spoon Mystery. Doubleday. 1958.

Edna Turpin

Lost Covers. Random House. 1937.

Mary Urmston

The Mystery of the Old Barn. Doubleday. 1945.
The Mystery of the Five Bright Keys. Doubleday. 1946.

Phyllis A. Whitney

The Mystery of the Gulls. Westminster. 1949.
The Mystery of the Black Diamonds. Westminster. 1954.
The Mystery of the Green Cat. Westminster. 1957.
Secret of the Samurai Sword. Westminster. 1958.

Miss Ethna Sheehan of the Queens Borough Public Library and a member of the Women's

National Book Association, has countless requests for mysteries, and never seems to have enough of them. Perhaps more than other books they become "dated," Miss Sheehan observes, and those which were popular a few years ago will not appeal to this year's group of children. She selected these for their lasting qualities:

Mary Adrian

The Firehouse Mystery. Hastings House.

The Uranium Mystery. Hastings House.

Kay Avery

All For a Ghost. Crowell. 1957.

Walter Farley

The Black Stallion Mystery. Random House. 1957.

(This is popular along with the other Farley books)

Wilson Gage

The Secret of the Indian Mound. World. 1958.

Interesting for its archeological background in the Indian Mound country of Tennessee.

Velma Grissin

Mystery Mansion. Westminster. 1958.

Wanda Campbell

The Museum Mystery. Westminster. 1958.

Elizabeth Hanness

The Mystery of the Auction Trunk. Lippincott. 1956.

Mystery in the Square Tower. Lippincott. 1957.

Mary C. Jane

Mystery at Pemaquid Point. Lippincott.

Mystery of Shadow Pond. Lippincott. 1958.

Elizabeth Kinsey

Seaview Secret. Watts.

Villah K. MacDonald

The Mystery of the Piper's Ghost. Winston. 1954.

Its Nova Scotia background well realized.

Henry Winterfeld

Detectives in Togas. Harcourt, Brace. 1956.

One of the few books with Roman background. Very well done and very popular.

Eve Titus

Basil of Baker Street. Whittlesey House.

Spoofery about a London Mouse, an admirer of Sherlock Holmes.

Milton Lomask

The Secret of Grandfather's Diary. Ariel.

Astrid Lindgren

Bill Bergson, Master Detective. Viking Press. 1953.

Bill Bergson Lives Dangerously. Viking Press. 1954.

These have Sweden for a background. Characters are very real and hold interest for children.

Watch for on TV

Shirley Temple Storybook - The Emperor's New Clothes. Tuesday, Nov. 25. 8:00 - 9:00 p.m. EST.

Check for date on Walt Disney Presents (seen over ABC-TV Fridays, 8:00 - 9:00 p.m. EST) - *Rusty and the Falcon*, the story of a boy who made a pet of a wild prairie falcon; *The Wetback Hound*, a story in which a Mexican dog swims the Rio Grande out of loyalty to his master; *The Ostrich Who Wouldn't Hide*, a tale filmed in Argentina of a friendship between an ostrich and a colt; *The Pigeon That Worked a Miracle*, which tells how a boy who could not walk found confidence enough to leave his wheelchair through his love for his pet racing pigeon.

The Educational Scene

Edited by WILLIAM A. JENKINS



William A. Jenkins

The children's book world

Children's Book Week this year will be celebrated November 2-8, with the theme "Explore with Books." This will be the fortieth anniversary of the important national event, and as usual will be the occasion for book displays, book fairs, and numerous other special events. As is customary, the Children's Book Council has available a number of Book materials, including these:

Official 1958 Book Week Poster. Created by the designer and book-artist Paul Rand, the poster is in five colors and measures 17 x 22 inches. \$.35.

"Explore with Books" Streamers. For posting flat on windows or bulletin boards, the streamers were designed by Hilary Knight, Marc Simont, and Kurt Werth. Streamers measure 22½ x 6 inches. Set of three for \$.30.

"Explore with Books" Mobile. Printed around its moving circles, the mobile presents famous characters from children's books. Can be used year-round. Designed by Seymour Robbins, the mobile costs \$1.

The following items are items of continuing availability which may be used to supplement books displays at any time of the year:

Newbery-Caldecott bookmarks. 9½ x 2½ inches. 100 for \$1.

Book-time card game. Similar to "Old Maid," with characters from favorite children's books. Pack of 43 cards, boxed, \$.60.

Book Puzzle I and II. Literary crossword puzzles, 35 copies of a puzzle in each par. \$.35 per pad.

Rebus of Children's Book Classics. Picture-puzzles of famous titles makes an interesting poster. Designed by Joseph Low. 21 x 28 inches. \$.25.

Book Characters Picture Quiz. Wall piece with pen-and-ink drawings by Fritz Kredel that asks "Can You Guess These Stories?" 22 x 23 inches. \$.25.

Singing History: Folksongs and Books. Phonograph record by Martha Burnett King. 10" 33 1/3 rpm. \$.35.

To Correlate with Reading Interests. Suggestions as to how and where to obtain films, filmstrips, records, plays, scripts. \$.05.

How to Run a Book Fair, by Dorothy L. McFadden. A booklet which covers all things to consider in putting on a book fair. Illustrated with photographs. 28 pp. \$.75.

List of Dealers Supplying Exhibits of Children's Books. Addresses and other information about companies who will supply books for display or sale. \$.05.

Aids to Choosing Books for Your Children, compiled by Alice Dalglish and Annis Duff. The leaflet gives basic information as well as a list of booklists and a list of books about children's books. 4 pp. \$.05.

"Literature for Children" is a reprint of an article by Virginia Howland in the *American Educator Encyclopedia*. A free copy is available to teachers. Write to Victoria S. Johnson, Director of Educational Research and Services, The United Educators, Inc., Lak Bluff, Ill.

"Experiment in Reading," is a reprint of an article from *Harper's Magazine* which is free to teachers. The article describes how an industry stimulated children's reading in the homes of its employees through a lending library service. Write to National Book Commit-

¹University of Wisconsin - Milwaukee

tee, Inc., 24 West 40th Street, New York 18.

"Poetry for Children" will be the theme of the magazine *Junior Libraries*. The founder of Children's Book Week and donor of the Newbery and Caldecott medals, Frederic G. Melcher will be guest editor. *Junior Libraries* is published by R. R. Bowker Company, 62 West 45th Street, New York.



Good books for children

"Notable Children's Books of 1957," the annual list put out by the Children's Service Division of the American Library Association, includes these:

- The Three Billy Goats Gruff*, illustrated by Marcia Brown (Harcourt)
- Pantaloni* by Bettina (Harper)
- Gone-away Lake* by Elizabeth Enright (Harcourt)
- Fly Low, Fly High* by Don Freeman (Viking)
- Elephants of Sargabal* by Reni Guillot (Criterion)
- Tom Paine, Freedom's Apostle* by Leo Gurko (Crowell)
- Benjamin Franklin* by Clara Ingram Judson (Follett)
- Rifles for Watie* by Harold Keith (Crowell)
- Over in the Meadow* by John Langstaff (Harcourt)
- This Dear Bought Land* by Jean Lee Latham (Harper)
- The Great Wheel* by Robert Lawson (Viking)
- A Little Laughter* by Katherine Love (Crowell)
- Time of Wonder* by Robert McCloskey (Viking)
- Storm Over Skye* by Allan Campbell McLean (Harcourt)
- A Swarm in May* by William Mayne (Bobbs Merrill)
- Little Bear* by Else Holmønd Minarik (Harper)
- Who's There? Open the Door!* by Bruno Munari (World)
- Untune the Sky* by Helen Plotz (Crowell)
- Sparkle and Spin* by Ann and Paul Rand (Harcourt)
- The Horsecatcher* by Marie Sandoz (West-

minster)

Calico Captive by Elizabeth George Speare (Houghton)

Wild Angel by B. C. Spykman (Harcourt)

Flaming Arrows by William O. Steele (Harcourt)

Mary McLeod Bethune by Emma Gelders Sterne (Knopf)

The Shield Ring by Rosemary Sutcliff (Walck)

The Edge of April by Hildegard Hoyt Swift (Morrow)

Anatole and the Cat by Eva Titus (Whittlesley)

Gunilla by Albert Viksten (Nelson)

The winners from the 1958 New York Herold Tribune Spring Book Festival include these:

PRIZE BOOK, Picture Books: *Cricter* by Tomi Ungerer (Harper)

HONOR BOOKS, Picture Books: *Whispers and Other Poems* by Myra Livingston (Harcourt);

The Whiskers of HO HO by William Littlefield (Lothrop); *Cats Cats Cats Cats Cats* by Beatrice Schenk do Regniers (Pantheon); *Umbrella* by Taro Yashima (Viking)

PRIZE BOOK, Middle-Aged Books: *Chucara: Wild Pony of the Pampas* by Francis Kalnay (Harcourt)

HONOR BOOKS, Middle-Aged Books: *The Ship That Flew* by Hilda Lewis (Criterion); *An Adventure with Size and Science* by Evans G. Valens (Dutton); *Avalanche* by Ritgers van der Loeff (Morrow); *The Minnow Leads to Treasure* by Phillippa Pearce

PRIZE BOOK, Older Books: *Sons of the Steppe* by Hans Baumann (Walck)

HONOR BOOKS, Older Books: *The Sherwood Ring* by Elizabeth Marie Pope (Houghton); *Shadows Into Mist* by Ellen Turngren (Longmans); *Chingo Smith of the Erie Canal* by Samuel Hopkins Adams (Random); *The Silver Branch* by Rosemary Sutcliff (Walck).

The Boy's Clubs of America Junior Book Awards were given to these books:

The Earth Satellite by John Lewellen (Knopf)

Prehistoric Man and Primates by William E. Scheele (World)

Hokabey! by Edith Dorian and W. N. Wilson (Whittlesey)
Wonderful World of the Sea by James Fisher (Garden City)
Faint George by Robert E. Barry (Houghton)
Valiant Sailor by C. Fox Smith (Criterion)
Midnight, Champion Bucking Horse by Sam Savitt (Dutton)
Basketball Sparkplug by Matt Christopher (Little)
No Hitter by Robert Sidney Bowen (Lothrop)
Rockets Through Space by Lester Del Rey (Winston)
Rockets, Missiles and Moons by Charles Coombs (Morrow)
The Earth Our Home by Patrick Moore (Abelard)
Amreica's Abraham Lincoln by May McNeer (Houghton)
Run Sandpiper, Run by Lloyd Lozes Goff (Lothrop)

The William Allen White Children's Book Award for 1958 was given to *White Falcon* by Elliott Arnold (Knopf).

The Child Study Association Fifteenth Annual Children's Book Award went to *Shadow Across the Campus* by Helen R. Sattley (Dodd). *Wee Joseph* by William MacKellar received a special citation.

The Nancy Bloch Memorial Award for 1957, given to the outstanding book on inter-group relations, went to *The Swimming Pool* by Alice Cobb (Friendship).

The Seventeenth Summer Literary competition was won by Lois Duncan for *Debutante Hill* (Dodd).



Useful materials

Educators Guide to Free Slidefilms, Tenth Annual Edition, 1958. Educators Progress Service, Randolph, Wisconsin. The tenth annual edition lists 703 titles, including 71 sets of slides. Of the titles, 102 were not listed in the ninth edition. Forty-two of the slidefilms may be retained permanently by the borrower. This edition, as was true of previous ones, is adequately annotated, fully cross-indexed and complete in its presentation of facts of publication.

Explore the World in Books. World Affairs Center, Book Department, Carnegie Endowment for International Peace, United Nations Plaza at 46th Street, New York 17. \$25. A catalog of the 1000-book exhibit of American children's books on foreign lands and people held at the World Affairs Center in New York, last fall.

Geographic School Bulletins. School Service Division, National Geographic Society, Washington 6, D. C. \$2 per year. Reports on the geographic world and its life, issued thirty times yearly, from October to May.

Wonderful World for Children, Second Edition. Bantam Books, 24 West 45th Street, New York 36. \$35. By Peter Cardozo, the book describes free booklets about new hobbies, books, room decorations and sports for the elementary school child.

Kidnapped. Pocket Books, Inc., 630 Fifth Avenue, New York 20. \$35. 284 pp. A new inexpensive edition of the famous novel, with an introduction and glossary by Hardy R. Finch. The volume has two maps showing David Balfour's travels and 21 illustrations.

Venture in Values. Philadelphia Branch, Association for Childhood Education, % Miss Mary E. Percival, 2332 So. Broad Street, Philadelphia 45. \$50. A booklet designed to help teachers recognize the situations in which children reveal the values they hold, develop more desirable values in children, and generally to develop in children the ability to think and act in socially desirable ways.

Blue Book of Audio-Visual Materials. Annual publication of *Educational Screen and Audio-Visual Guide*, 2000 Lincoln Park West Building, Chicago 14. \$1. Presented in the August 1958 issue of the magazine, the "Blue Book" is crammed with new ideas and materials for all age levels and for all subject areas.

A catalog of fifty traveling exhibitions from the Smithsonian Institution can be obtained by writing to Mrs. John A. Pope, Chief Traveling Exhibition Service, Washington 25,

D. C. The exhibits will be useful for programs in painting and sculpture, drawings and prints, and design and crafts.



New films

Gregory Learns to Read. 28 min. Sd and B & W. Audio-Visual Materials Consultation Bureau, College of Education, Wayne State University, Detroit 2, Michigan. Good film for teaching word recognition clues. Sight vocabulary, picture clues, phonetic analysis, structural analysis, dictionary skills, and syllabication are the techniques demonstrated. For parents and teachers.

Better Bulletin Boards. 13 min. Sd and Color. Selection of materials for construction and display, how to locate and maintain bulletin board, its instructional and reference purposes, and its miscellaneous uses are included in the pictorial discussions. Indiana University, Audio-Visual Center, Bloomington.

Flannel Boards and How to Use Them. 15 min. Sd. and color. Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood 28, Calif. How to make simple flannel boards and use them in a variety of classroom situations is the subject of this film.

Planning a School Library. 23 min. Sd and color. Remington - Rand Division, Sperry Rand Corp., 315 Fourth Avenue, New York 10. A free film which demonstrates the purpose and use of furniture, and correct space allocation, lighting effects and floor coverings.

Bulletin Boards: An Effective Teaching Device. 11 min. Sd and color. Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood 28, Calif. Shows how to design an attractive, educationally functional bulletin board.

Six Seven, and Eight-Year-Olds. 27 min. Sd and B & W. New York University Film Library, 26 Washington Place, New York 3. Produced by Vassar College's Department of Child Study. Demonstrates age at which preference for one's own sex develops and age at which spirit of independence asserts itself.

Gulliver's Travels. Feature-length film in color. Rental only. National Telefilm Associates, Coliseum Tower, 10 Columbus Circle, New York 19. A puppet cartoon version of the classic story.

A Treasure in Books. 11 min. Sd and color. Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35. Two young boys find that some of their most exciting treasure digging is in books. Library scenes show proper care of books and how to find fun and learning there. For primary and intermediate grades.

Puss in Boots. 16 min. Sd and B & W. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Ill. Puppets play the roles in this version of the classic children's story. For primary and elementary grades.

The Frog Prince. 10 min. Sd and B & W. Animated silhouettes designed by Lotte Reiniger enact the role of the frog which turns into a handsome prince when befriended by a beautiful princess.

Mother Goose Rhymes: Background for Reading and Expression. 11 min. Sd and color; B & W. Coronet Films, 65 E. South Water Street, Chicago 1, Ill. Two children take an imaginary trip through Mother Goose Land and meet characters and scenes from the familiar rhymes. For primary grades.

Education '57. 30 min. Sd and B & W. United World Films, 1445 Park Avenue, New York 29. The pressing problems of the American public school during the past year are reviewed.

Teachers? 13 min. Sd and color or B & W. Larry Dawson Productions, 617 Mission Street, San Francisco 5, Calif. A satire on four types of attitudes and classroom approaches found in today's classrooms.

Bushy, the Squirrel: Background for Reading and Expression. 11 min. Sd and color. Coronet Films, 65 E. South Water Street, Chicago 1. What Stevie discovers in the woods while chasing a beautiful bushy-tailed squirrel, how he finally makes friends with Bushy, and

the things he learns will stimulate reading and story-telling activities. For the primary grades.

The Story of the Goose and the Gander. 10 min. Sd and color. Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25. A delightful pair of geese provide motivation for getting a number of units under way.



New filmstrips

Walt Disney Fantasy Stories. Eight filmstrips. 50 frames each. Color. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois. The series includes *Snow White and the Seven Dwarfs*, *Pinocchio*, *Bambi*, *The Tar Baby*, *The Laughing Place*, *Bongo*, *Mickey and the Beanstalk*, and *The Three Little Pigs*. For the primary grades.

Manuscript Handwriting Book I. Six filmstrips. Color. \$16; each \$3.50. Charles Scribner's Sons, Educational Department, 597 Fifth Avenue, New York 17. *How to make c, o, a, l, t*; *How to Make n, m, r, b, s, e, i*; *How to Make j, q, x, z*; *How to Make b, p, v, f, k, O, S*; *Capital Letters and Review of Small Letters*. For the primary grades.

Using Good English. Six filmstrips. Color. \$28.50; each \$5. Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14. A graphic demonstration of the how and why of correct usage is given.

Building Blocks of Vocabulary. Eighteen filmstrips. B & W. William C. Brown Company, Dubuque, Iowa. May be used separately or in conjunction with the text by Thurman G. Wade (who can read as many as 18,000 words per minute).

Handwriting. 41 frames. B & W. \$3.50. Visual Education Consultants, Inc., 2066 Helena Street, Madison 4, Wisconsin. Along with a brief history of writing, the strip gives an explanation of why handwriting affects our progress in school, business, and home life.

Growing Through Reading. Eight filmstrips. Set of 8 in color, \$25; \$4 each. Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica 35, N. Y.

The strips are designed to motivate reading, touching upon four main skills of the process: perception, meaning, study skills, and appreciation. The series includes: *Old World Landmarks*, *Landmarks in the U.S.*, *Famous Book Characters*, *Listening Skills*, *Appeal to the Senses*, *Interpretations and Skills*, *Reading Activities*, and *Relationships and Events*. For the intermediate grades.

So . . . This Is P. T. A.? 32 frames. B & W. \$5. Pix Film Service, Inc., Greenwich, Conn. Recommended by PTA magazines, this strip mildly satirizes PTA's, using the famous Bannister baby pictures. A companion strip, using different pictures and captions, kids industrial training directors. For adults.

UNESCO Fables. Color. \$4.50. UNESCO Publications Center, 801 Third Avenue, New York 22. No captions, but the narration is furnished in a manual which accompanies the strip. Three fables illustrate the need for kindness, unity and friendliness in a world where people must work together.

Two of the World's Children. B & W. Visual Education Consultants, Inc., 2066 Helena Street, Madison 4, Wis. \$3.50. Produced in cooperation with the U.S. Committee for UNICEF, this strip tells the story of a boy in Nicaragua who learns how important milk is in the diet of people who want to be healthy and an African child who learns what health clinics can do to lessen disease. For the middle grades.



New recordings

Songs from "Now We Are Six". Decca Records, 50 West 57th Street, New York 19. Frank Luther sings the Milne poems, including "Binker," "The Emperor's Rhyme," and "The Friend." For the primary grades.

Disney Children's Story Teller Albums. Nine records. 1-12" LP record. \$3.98 each. Each record gives the story and songs from a Walt Disney motion picture. Included are *Bambi*, *Dumbo*, *Pinocchio*, *Day at Disneyland*,

Cinderella, Peter and the Wolf, Old Yeller and We're the Mousketeers.

Tom Thumb; Puss in Boots. RCA Audio-Visual and Theatre Equipment Sales, Camden, N. J. The stories are told by Paul Wing. Pleasure listening for grades 1-3.

Tell It Again. 1-12" LP record. \$3.98. Angel Records, 38 W. 48th Street, New York 36. Nursery rhymes, learning songs, lullabies, and other children's favorites are sung by Julie Andrews and Martyn Green of "My Fair Lady."

Travels of Babar. Frank Luther tells "The Story of Babar," "The Travels of Babar," and "Babar the King." Decca Records, 50 West 57th Street, New York 19.

Fun with Speech. 1-12" record, 78 rpm. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois. Part one presents exercises to improve the *g, r, k, sh,* and *l* sounds; Part II, *b, sh, s, z, v,* and *f* sounds. For the primary and elementary grades.



New tape

Laura Zirbes Recordings on Teaching and Learning. Twenty-two tapes recorded at Ohio State University at 7.5 inches, single track. The series include four tapes on child development, three on "Creative Teaching for Creative Thinking and Living," six on the curriculum, four on guidance, two on language arts, and three on teacher education. We suggest that you write to Ohio State University's Department of Education, Columbus 10, for further information.



Weekly Reader Children's Book Club

The September selection was *Ride Like an Indian*, by Henry V. Larom (Whittlesey House). The book is illustrated by Wesley Dennis.

The October selection is *Gift from the*

Mikado, by Elizabeth P. Fleming (Westminster Press).



Shirley Temple Storybook

Make a note to alert your children to the two November productions in this excellent series. On Wednesday, November 12 the story will be a tale from the Arabian Nights, *Ali Baba*, and on November 25 *The Emperor's New Clothes* will be presented.



The Junior Literary Guild

Here are the titles of our November 1958 Junior Literary Guild selections:

For boys and girls 5 and 6 years old

When the Cows Got Out by Dorothy Koch
Holiday House, \$2.50

For boys and girls 7 and 8 years old

Little Black Chaing by Dorothy K. L'
Hommedieu

Farrar, Straus & Cudahy, \$2.75

For boys and girls 9, 10, and 11 years old

Magic in My Shoes by Constance Savery
Longmans, Green, \$2.75

For girls 12 to 16 years old

Sand in My Castle by Shirley Belden
Longmans, Green, \$2.75

For boys 12 to 16 years old

The Golden Hawks of Genghis Khan by
Rita Ritchie

E. P. Dutton, \$3.00



Miss Carrie Rasmussen has resigned her position with the Madison Wisconsin Public Schools and is going to teach part-time at the University of Wisconsin Extension Division. She will now have time and be available to participate in Workshops or Institutes, or give demonstrations in Creative Dramatics, Choral Reading, or Speech in the Elementary School.



Mabel F. Altstetter

BOOKS FOR CHILDREN

Edited by MABEL F. ALTSTETTER

Mabel F. Altstetter, Chairman, Department of English, School of Education, Miami University (Ohio); lecturer and writer in the field of CHILDREN'S BOOKS AND READING; Editor, *Adventuring with Books*, 1956.

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for *ADVENTURING WITH BOOKS* (National Council of Teachers of English, 1956).

Poetry

All Aboard. By Mary Britton Miller. Illustrated by Bill Sokol. Pantheon, 1958. \$2.75. (10 plus).

The marvels of a child's physical world—rain, snow, mountains, stars, and the planets—are presented in this small book of twenty-six poems in colorful and vibrant words. At in-



All Aboard

tervals the question is asked, "Where are we now?" and the answers set the imagination soaring among a world of ideas. The illustrations are simple and effective, a remarkable demonstration of what a line can do. There is in them a kind of poetic ebb and flow. The poems and illustrations are perfect complements.

A



The Peaceable Kingdom

The Peaceable Kingdom. By Elizabeth Coatsworth. Illustrated by Fritz Eichenberg. Pantheon, 1958. \$2.75. (All-ages).

Elizabeth Coatsworth, who has given children many rare treasures, has chosen the theme of peace among animals and men for the three narrative poems based on Biblical themes of the animals going to the Ark, the Rest in



Margaret Mary Clark

Egypt and the Peaceable Kingdom. The exquisite perception, the flowing lines, and the perfection of form will delight old and young. The illustrations for the poems are so right that the two forms of creativity seem to blend into one.

A

Fiction

The Cabin at Medicine Springs. By Lulita Crawford Prichett. Illustrated by Anthony D'Adano. Watts, 1958. \$2.95. (9-12).

There is always room for another good pioneer story. Here is one that makes the early days of homesteading in Colorado come alive. One is tempted to recall the Wilder books, but it is sufficient to say that the good story of hardships and hard work, troubles with



The Cabin at Medicine Springs

Indians, forest fires, and dishonest traders add up to a believable and interesting account. Since the author is the daughter of the Lulie in the story, the vividness of description comes from the fact that she has heard the stories all her life.

Perhaps the finding of the lost money in a hollow tree may seem a bit unconvincing, but the relief is so great that the reader wants it to be true and indeed it well may be. There is much local color - the swift streams, the majestic mountains, the hot springs, and the fertile valleys. The most important part of the book lies in the courage with which the Craw-

ford family faced life. When in the end Lulie plays "Amazing Grace" on the new parlor organ it seems exactly right that such triumph should come.

: A



The Ship That Flew

The Ship That Flew. By Hilda Lewis. Illustrated by Nora Lavren. Criterion, 1958. \$3.50. (8-12).

This book is printed for the first time in the United States, although it appeared in Great Britain in 1939. It is concerned with magic, fantastic, unbelievable, endearing magic. The ship is a small one, only six inches long, when Peter found it in a dusty shop that later disappeared. The ship can expand to hold four children and at their wish it takes them on exciting voyages through the air to many parts of the world and into many periods of history. Here is high adventure and wish-fulfillment at their best. Pre-adolescents will like it.

A

Little Chip. Story and pictures by Berta and Elmer Hader. Macmillan, 1958. \$3.00 (6-8).

It is high time that the Haders give us another story of Willow Hill. This one concerns a young chipmunk who lives with his mother in a rockpile beyond the garden. The changes that autumn brings are seen through the eyes

*Little Chip*

of Little Chip, who wonders and asks questions which his wise and patient mother answers.

Other creatures as usual in the Willow Hill stories come and go around Little Chip. A fire set by a puffing locomotive adds fear and excitements to the woods dwellers and to the owners of the house. The pictures in color and black and white are as lovely as only the Haders can make them. As always on the back of the title page there is a small drawing showing the authors in action. There ought to be a kindly law that all purchasers of this beautiful book

*Umbrella*

should provide a transparent plastic cover so that children may have the pleasure of seeing the dust jacket. This suggestion goes for all beautiful dust jackets of all artists. It is good to observe that many public libraries are preserving them in this way as an integral part of the book. A

Picture Books

Umbrella. Story and pictures by Taro Yashimo. Viking, 1958. \$2.50. (4-7).

There is both strength and tenderness in this beautiful book about the artist's own small daughter, who received a pair of red rain boots and an umbrella for her birthday. The interminable waiting for a rainy day will bring recognition to children who share Momo's longing and pleasure of realization. The bold illustrations are superb, and the end-papers are especially noteworthy. A

Winkie's World. By William Hall. Illustrated by Roger Duvoisin. Doubleday, 1958. \$2.00. (1-4).

Winkie is the author's two year old son. His world, made up of the common, simple things which most children know, is one with

*Winkie's World*

which pre-school children will identify themselves. Roger Duvoisin has caught the spirit of fun and wonder, the noise and the hurry of a child's day and the quiet of the night. A book to be read again and again. A

The Carol Moran. Written and illustrated by Peter Burchard. Macmillan, 1958. \$3.00. (4-8).

This distinguished picture book has a story about a real boy, a real tug boat, and a real ocean liner. Readers who know Burchard's *River Queen* will agree that this story of the

work of a tug boat in the New York harbor is a worthy companion. Life aboard a tug comes alive as Chip spends the day with his grandfather, captain of the *Carol Moran*. It is an enchanting book with beautiful paper, artistic



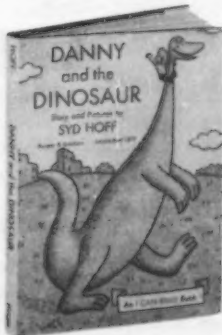
The Carol Moran

print, good writing, and pictures that are at once imaginative and realistic. Peter Burchard has a way with color and form. His skill in showing the contrast in size of the tug and the *Queen Mary* is exciting. A treasure to enjoy many times over. A

An "I Can Read" Book

Danny and the Dinosaur. Story and pictures by Syd Huff. Harper, 1958. \$2.50. (4-8).

Why young children like dinosaurs may puzzle adults, but they do. Danny's discovery of one in a museum will please the most exacting lover of the extinct monster. The excitement



builds up from page to page as Danny finds the dinosaur as eager to leave and seek adventure as he is to have him. Together they explore the city. The creature takes children for a ride, he carries old ladies and their bundles

across dangerous street corners, he becomes a bridge for use of pedestrians across a stream of traffic, he helps Danny to see a ball game by holding him high in the air, he plays hide and seek with some children and even eats an ice cream cone. When it grows late and the dinosaur announces to Danny that he must return to the museum one can almost hear the sigh of pleasure with which he tells his companion that

I've had a good time - the best
I've had in a hundred million years.

This book is quite different from *Little Bear*, but is as satisfying in its own way. It is a great pleasure for adults and children to see what miracles can be wrought with simple words, imagination, and understanding of children. A

Water, Water Everywhere

See Through the Lake by Millicent Selsam. Illustrated by Winifred Lubell. Harper, 1958. \$2.50. (8-11).



A companion volume to *See Through the Forest*, *See Through the Jungle* and *See Through the Sea*, Miss Selsam's newest book describes lakes and how they are formed, and the plant, insect, and animal life to be found in and around them. The illustrations are multi-colored and most attractive. This recent title is a worthwhile addition to a popular nature series.

Science

The World in Space, by Alexander Marshack.

Illustrated with photographs and diagrams. Nelson, 1958. \$4.95. (12 and up).

Since its early spring publication the *World in Space* has proved to be a valuable and popular addition on the International Geophysical Year, "the greatest scientific research program that has ever been undertaken." The book describes each of the 13 IGY programs related to earth, sea, and space and relates modern knowledge in these fields to man's earliest efforts to fathom his universe. Fine photographs and diagrams, and absorbingly written text will give



The World in Space

readers an appreciation of the IGY programs and of the tremendous technological advances which have made these programs possible. The text has been checked for accuracy by chairmen or members of IGY panels. C

Biography

Henry Hudson. By Nina Brown Baker. Illustrated by George Fulton. Knopf, 1958. (8-12).

Like Christopher Columbus, Henry Hudson never knew the greatness of his discoveries in the New World. Dedicated to finding a shorter passage to China, he could not happily evaluate his other achievements. Nor did he have an opportunity, for in the last of his four voyages treacherous mutineers cast him adrift in a

small boat. The mystery of his life or death in the Hudson Bay area has never been solved. Here is a useful addition to material on early explorers for younger readers, attractive in format and illustrations. C

America's Own Mark Twain. By Jeanette Eaton. Illustrated by Leonard Everett Fisher. Morrow, 1958. \$3.00. (12-16)

Mark Twain's adventure filled career makes him an ideal subject for biographers. This newest contribution gives a well balanced picture of his life both as part of the expanding American scene and as a world recognized author. His youthful river boat days and western experiences will have the greatest appeal for younger readers, but the book does achieve a well rounded and sympathetic life story of one of America's most colorful authors. Illustrated with black-and-white drawings of exceptional quality. Boys and girls who enjoyed *Mark Twain on the Mississippi* by Earl Schenck Miers (World Pub. 1957) will be particularly interested in this more complete biography. C

Bewitching Betsy Bonaparte. By Alice Curtis Desmond. Dodd Mead, 1958. \$3.50 (14-up)

To young Betsy Patterson, belle of Baltimore, Napoleon's younger brother Jerome was a thrilling and romantic figure. In spite of family objections on both sides she married him at eighteen, was abandoned at twenty with a small son, and spent most of her life trying to achieve the royal recognition which Napoleon had refused to accord her. This is a substantial and moving biography, and one of the outstanding ones of the year. Characters are truly alive, and the impulsive, frustrated Betsy, with her lost dream of a queendom, is an unforgettable character. The book will have its greatest appeal for girls seventh grade and older. An eight page bibliography of sources indicates the thoroughness of research that went into the writing of this biography. C

Thaddeus Lowe: America's One-Man Air Corps. By Mary Hoehling. Messner, 1958. \$2.95. (12-up)

In 1861 Thaddeus Lowe built the first official military balloon for the U.S. Army. His achievement was a magnificent one for the cobbler's son who was fascinated with flying from his earliest years and educated himself in the science of flight. There were other inventive feats during his 81 years, but his effective contribution to the Northern strategy during the Civil War will be of greatest interest to history minded readers. The development of the balloon will appeal to the science enthusiasts.

C

On Stage, Mr. Jefferson. By Jean Lee Latham. Illustrated by Edward Shenton. Harper, 1958. \$2.95. (12-up).

The qualities that distinguished the author's Newbery Award Winner, *Carry On Mr. Bowditch*, are to be found in this outstanding biography of the actor, Joseph Jefferson, who made dramatic history in his interpretation of the character of Rip Van Winkle. This is not only a story of the early American theater but a picture of the country from the Mexican Wars until post Civil War days. Jefferson's contacts with the Booths, and his deep devotion to Lincoln give special historical interest to the story. The constant journeyings of the actors give insight into the difficulties and uncertainties of transportation a century or so ago. Today's children may not know Jefferson any more than they knew Bowditch, but with a good introduction they will find him an equally absorbing character. Fine drawings recreate the period and the characters.

C

Virginia Dare, Mystery Girl: By Augusta Stevenson. Illustrated by Harry Hanson Lees. Bobbs Merrill, 1958. \$1.95. (8-10).

The lost colony of Roanoke is still one of history's unsolved mysteries and what became of Virginia Dare, the first child born there, is still unknown. Augusta Stevenson tells the

story of the early colony and weaves a tale around the possibility that Virginia Dare might have been adopted by the Chowanoc Indians. Some interesting tribal customs and activities are introduced in this imaginative, easy-to-read tale.

C

Galileo and the Magic Numbers. By Sidney Rosen. Illustrated by Harve Stein. Little, Brown, 1958. \$3.50 (12 and up.)

In writing the story of Galileo Dr. Rosen states "... my book is about a genius who was not understood by the people of his time." From his earliest childhood in sixteenth century Pisa, Galileo's father instilled in his son the importance of truth, and the great scientist's life was dedicated to discovering scientific truths in the face of great opposition. The background of late Renaissance Italy and the famous figures of Galileo's day add richness and historical interest to this fine biography. With today's increasing interest in science, boys especially will be interested in this story of one of the great founders of modern science.

C

The Man Who Discovered the Amazon. By Ronald Syme. Illustrated by William Stobbs. Morrow, 1958. \$2.75. (10-14).

Ronald Syme has a special gift for recreating the background and period in which his explorers lived. And the newest story of Francisco de Orellana, who discovered the Amazon, is rich in these qualities. This is the account of De Orellana's grim and dangerous journey through the South American jungles and waters, coping with mosquitoes, hunger, insects, and Indians. The vengefulness of the Indians is understandably presented in view of their ruthless mistreatment by earlier explorers, but it did create terrible hardships for the more humane De Orellana. Altogether, this is an excellent supplement to the study of New World explorations in the 1600's. There is a useful double-spread end-page map with dates of the journey, and Mr. Stobbs' drawings, as always, have character and power.

C

Wes Powell, Conqueror of the Grand Canyon.

By Leonard Wibberley. Ariel Books, 1958.
\$3.00. (11-16).

Wes Powell as a prophet of conservation was a man ahead of his time, and his explorations and studies inspired him to urge the irrigation of western lands once known as the Great American Desert. Undaunted by the loss of his arm in the Civil War, he set out to study the little known geology, flora and fauna of the West. His greatest achievement was the exploration of the Colorado River and the Grand canyon which gave him insight into the problems and needs of the western lands. His adventures are as exciting as those in any pioneer western story, but their basis in historic achievement and in vision of what conservation could

do for arid land give this book a special place in biographies of American heroes. C

De Lesseps: Builder of Suez. By Laura Long. Longmans, 1958. \$2.75. (11-14)

Current interest in the Suez Canal should stimulate an interest in the story of its building in the face of great physical difficulties and international complications. Mrs. Long writes a thoughtful and entertaining story of Ferdinand De Lesseps, the Frenchman, who endured the frustrations of political intrigue but never lost sight of the great dream - a canal between the Mediterranean and the Red Seas, which was finally achieved in 1869. The book is interesting both as history and as biography. C

From *Shankar's Weekly*
Children's Art Number, 1954-55
New Delhi, India

CHIP, THE CHOCOLATE

Rachel Hawthorn, 8 years old, Nagercoil

I am Chip, the Chocolate. I have travelled a lot and seen many things.

I was born in a pod on a big tree, somewhere in Africa. I was very, very happy with my brothers and sisters. We had grand times, playing tag and all sorts of noisy games, all over our house till Mother said it was like a pig sty, whatever that is.

But one day we had a great shock. We felt our dear home being cut off the tree. We fell with a big bump on to the ground. We were lifted up and carried along and then put down again. We were terribly frightened. Suddenly something sharp and bright slit our house and it fell apart and we saw daylight for the first time. Our house was a lovely red. Others on the pile were green and yellow. We were mixed up

with others. So, I don't know what happened to the rest of us. Then we were all spread out and I found myself next to my baby sister. She was crying and I cheered her up. "Where are we going?" she asked. "I don't know," I answered.

I asked some of the others, but they didn't know. When we were all warm and dry, we were put in a sack and bumped about on what is called a lorry, on the way to a town where we were put in a big dark thing called a ship, which rocked us to and fro for a long time.

When we were taken out again, we went on another lorry to a big factory. There was a machine which unkindly took my only coat off and left me cold and shivering. For, this was different from warm Africa. Then I was ground into bits, which surprisingly did not hurt. I was put in a bowl, and milk and sugar poured over me and I was mixed.

When I was all hard, a nice machine put a pretty silver dress on me with a purple coat on top. Goodbye! I'm being bought.



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Remember the Alamo! (#79)

By Robert Penn Warren

Andrew Carnegie and the Age of Steel (#80)

By Katherine B. Shippen.
With photographs

Geronimo: Wolf of the Warpath (#81)

By Ralph Moody

The Story of the Paratroops (#82)

By George Weller.

With photographs

The American Revolution (#83)

By Bruce Bliven, Jr.

With photographs

The Story of the Naval Academy (#84)

By Felix Riesenberg, Jr.

With photographs

Alexander Hamilton and Aaron Burr (#85)

By Anna Erskine Crouse and

Russel Crouse

New World Landmark Books

(For ages 12-16)

The Marquis de Lafayette:

Bright Sword for Freedom

(W34) By Hodding Carter

Famous Pirates of the New World (W35)

By A. B. C. Whipple

Exploring the Himalaya (W36)

By William O. Douglas. With photographs

Queen Victoria (W37)

By Noel Streatfeild

The Flight and Adventures of Charles II (W38)

By Charles Norman

New Allabout Books

(Science...Nature...Geography)

All About Famous Scientific Expeditions (A24)

By Raymond P. Holden

All About Animals and Their Young (A25)

Written and illustrated by Robert M. McClung

All About Monkeys (A26)

By Robert S. Lemmon

All About the Human Body (A27)

By Bernard Glemser

All About Satellites and Space Ships (A28)

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*An important announcement about
Oxford Books for Boys and Girls*

On April 1, 1958, all Oxford Books for Boys and Girls, became the publishing property of a new firm, Henry Z. Walck, Inc. The new publisher will continue to sell existing titles with the Oxford imprint until new printings are required. Titles now in production will carry the new imprint.

The new Henry Z. Walck, Inc. Books for Boys and Girls, by these popular and familiar authors, should be of special interest to you.

MARIUS BARBEAU
The Golden Phoenix
Illus. Ages 8-12. \$3.00

SELINA CHONZ
The Snowstorm
Illus. Ages 4-7. \$3.50

LOIS LENSKI
I Went for a Walk
Illus. Ages 4-8. \$2.00

EDWARD OSMOND
Animals of the World
Illus. Ages 8-12. \$2.25

FON BOARDMAN, JR.
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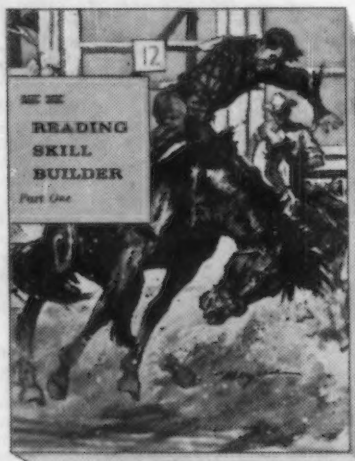
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